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ABSTRACT

The fine arts as defined by the Ministry of Education (British Columbia) include music, art, and drama with the curriculum focusing on two concepts: creation and appreciation. One of the aims of School District #68 (Nanaimo) is to provide students with the opportunity to gain exposure to, and experience in, fine arts. The Fine Arts Evaluation Committee was formed on November 9, 1987 by the Board of School Trustees of School District #68 as part of their ongoing commitment to evaluation of programs. Sub-committees were formed for the areas of music, art, and drama in order to: (1) reflect the integrity of each subject area; (2) utilize to the fullest the expertise of the committee members; and (3) share the workload. Information was gathered through the use of questionnaires sent to principals, subject specialists, and classroom teachers. The questionnaires collected data about the following aspects of the fine arts program: (1) support for the program; (2) existing program; (3) personnel; (4) facilities; and (5) funding. Additional data was gathered by means of interviews and observations made at various schools in the District. A number of recommendations are made by the committee in each fine arts area. Recommendations of the committee as a whole include the following: (1) that although traditionally there has been a music coordinator for the district, that leadership has been lacking in the areas of drama and art and needs to be corrected; and (2) that the coordinator positions should have input into budgetary, program, and staffing decisions. In-depth reports for each fine arts area form a substantial part of this document; each report includes summaries and conclusions, and specific area recommendations for both the elementary and secondary levels. Three appendixes containing respectively, the Fine Arts Evaluation Interim Report of 1988; teachers' comments and survey response data; and biographical sketches of the teachers involved. (PPB)

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FINE ARTS EVALUATION

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INTRODUCTION

One of School District #68's aims is to provide students with the opportunity "to gain exposure to, and experience in, fine arts". The Fine Arts as defined by the Ministry of Education include music, art and drama, and the curriculum focuses on two aspects - creation and appreciation. The Fine Arts are recognized as having interrelated elements and common goals, while at the same time having discrete characteristics unique to each subject area.

Each subject has a Provincial Curriculum Guide with Goals and Objectives set out for Elementary and Secondary students. These include learnable skills and knowledge which can be tested objectively but, particularly, affective content relating to interpretive and performance skills. The importance of Fine Arts to personal development springs largely from the individual expression and emotional involvement that accompanies the product or performance of the student. This feature of the Fine Arts program makes it both a vital and exciting component of the overall curriculum, and yet a difficult program to evaluate in terms of student success or progress. The obvious success of the District Secondary Band program at Provincial and National Competitive festivals reflects well on that part of the Fine Arts program. That the visibility of other components of the Fine Arts Program is much less evident is not necessarily an indicator of a lesser degree of success. This Committee, in examining program needs, did not attempt to assess specifically the success of the Fine Arts in terms of the learning outcomes of students, but such data could be useful in monitoring the program.

MANDATE

The Fine Arts Evaluation Committee was initiated on November 9, 1987, by Dr. Ross White, Deputy Superintendent, as directed by the Board of School Trustees of School District #68 as part of their ongoing commitment to evaluation of programs.

The mandate of the Fine Arts Evaluation Committee was:

1. to examine current level of service, elementary and secondary, in Fine Arts;
2. to examine service needs;
3. to make recommendations for effective organizational and instructional requirements in the area of Fine Arts;
4. to provide some direction for short- and long-term planning.



THE FINE ARTS SUB-COMMITTEES

Sub-Committees were formed for the three Fine Arts areas for these reasons: to reflect the integrity of each subject area; to utilize to the fullest the expertise of the Committee members; and, to share the workload.

The responsibilities included developing the instruments for gathering the data, the method to be used, interpreting the results, drawing conclusions, and making recommendations for the subject area.

The Committee as a whole decided on the target groups and the timeline, made recommendations to be included in the interim report, and approved the final report.

Members of the Sub-Committees:

Music:	Bruce Farquharson Rae Fetherstonhaugh Marv Worden	(N.D.S.S.) (Langley) (Cilaire)
Art:	John Charnetski Marion Vint	(Malaspina College) (Retired)
Drama:	Tony Broderick Roger Smith	(Ladysmith Intermediate) (Ladysmith Community School)
S.L.C.:	Mas Fukawa	(Cilaire)
	Co-Chairpersons: Mas Fukawa Marv Worden	

It is the hope of this Committee that the information generated by this report will provide the basis for future comparative data and be used to support actions that will bring continuing improvements to the Fine Arts Programs in School District #68 (Nanaimo).

ACKNOWLEDGEMENTS

The Committee members have had an opportunity to meet with and hear from teachers, principals and Chairpersons of School Liaison Committees of School District #68 and have been gratified by their willingness to share their perceptions and identify areas needing improvement as well as those of excellence. We sincerely hope we have reflected their responses accurately. Our thanks to:

Classroom teachers and Fine Arts specialists for completing questionnaires, providing comments, attending meetings, and inviting us into their classrooms.

Elementary and secondary principals for completing the questionnaires, for their comments and for providing statistical information.

Chairpersons of the School Liaison Committees for completing the questionnaire and providing valuable comments.

Alastair Hight (District Music Coordinator) for providing background material and pertinent information.

Ann Smith (Music Specialist, Elementary), Audrey Unwin (Classroom Teacher, Cilaire Elementary School), and Gerry Taylor (Music Specialist, Secondary) for piloting the Music questionnaire.

Bob Smith (Principal), for providing information on the Fine Arts Block Booking Program, and to Lynn Shoop (Coordinator, Library Services) for doing an ERIC Search.

Ies Dickason (Coordinator, Programs and Professional Development), for collecting information on Fine Arts personnel from other districts in the province, and Adele Klatt (Secretary) and Stella Owens (Secretary) for entering the data gained from the questionnaires into the computer.

School District #35 (Langley) for releasing Rae Fetherstonhaugh to serve as one of the external members of the Fine Arts Evaluation Committee.

Pattie Mitchell (Secretary, Cilaire School), for typing the Interim Report, and Shiela Legg (Word Processing Clerk) for her word processing skills in typing this report.

To the teachers at Cilaire School for assuming extra duties in the absence of the Principal and a classroom teacher.

TARGET GROUPS AND PROCESS

Information was gathered using the following methods:

1. Questionnaires for music, art and drama were developed and distributed to:
 - (1) Principals - Secondary
 - (2) Principals - Elementary
 - (3) Music Specialists - Secondary
 - (4) Music Specialists - Elementary
 - (5) Visual Art Specialists - Secondary
 - (6) Drama Specialists - Secondary
 - (7) Classroom Teachers - Elementary
 - (8) Chairpersons - School Liaison Committees (Secondary & Elementary)

The names of elementary classroom teachers were separated into three groups from an alphabetical list of 149 primary and 169 intermediate teachers. The first name on the list received a questionnaire on music, the second on art, and the third on drama until all 318 elementary teachers were accounted for. Questionnaires were intended to collect data for the following concerns regarding the Fine Arts Programs:

- (1) support for the program;
- (2) existing program;
- (3) personnel;
- (4) facilities;
- (5) funding.

To each item, respondents were asked to indicate one of the following responses: "Strongly Agree", "Agree", "Disagree", "Strongly Disagree", "Cannot Answer".

2. Additional information was gathered by means of interviews and observations at various schools in the district.

Number of Responses
Returned before January 15, 1988

<u>Target Groups:</u>	<u>Music</u>		<u>Art</u>		<u>Drama</u>	
	<u>Numbers</u> %		<u>Numbers</u> %		<u>Numbers</u> %	
Secondary Specialists	6/7	86	4/6	67	8/9	89
Secondary Principals	8/9	89	6/9	67	7/9	78
Elementary Specialists	21/25	84	N/A		N/A	
Elementary Principals	29/32	91	27/32	84	27/32	84
Elementary Teachers	81/106	76	74/106	70	75/106	71
Total Number & Response Rate	145/179	81	111/153	73	117/156	75

S.L.C. Chairpersons 22/39 = 56%

RECOMMENDATIONS

This section of the Fine Arts Evaluation Report is divided into two major parts: Section I (pages 7-10) consists of recommendations from the Committee as a whole; and, Section II (pages 11-14) lists recommendations specific to each of the Fine Arts areas - Music, Art and Drama.

I COMMITTEE AS A WHOLE

Traditionally, School District #68 has had a Music Coordinator, and under his exceptional leadership the music programs in School District #68 have flourished and gained national and international recognition. The other two subject areas, drama and art, have not been as fortunate in that this leadership and advocacy have been wanting at the district level. It is the general consensus of the Fine Arts Evaluation Committee that the two areas - art and drama - require a comparable level of coordination in order for the district to pursue excellence in all areas of Fine Arts education. This need is reflected in the responses to the surveys conducted by the Evaluation Committee and at the interviews that were held with various target groups.

PERSONNEL

Subject to available funding, the Committee recommends that there be a District Coordinator for each of the three Fine Arts areas in order to at least maintain the level of service and excellence in music, and at the same time try to address the needs indicated in the other two Fine Arts areas.

<u>RECOMMENDATION 1:</u>	A District Coordinator be appointed for each of the Fine Arts areas. <u>OR</u> If this is not possible, two Coordinators be appointed: one in music, the other in visual art, either one to be responsible for the drama program in School District #68.
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It was evident that the considerable strength of the District Music program is ongoing, well established, carefully coordinated and the learning outcomes exceed many of the requirements of the music curriculum. The Committee perceives that this is very much due to the position of the coordinator at a district administrative level with a budget and input into staffing.

<u>RECOMMENDATION 2:</u>	Whatever options or structure the Board chooses or puts in place, these coordinator positions be at a district administrative level with a budget and input into staffing to ensure a balanced, quality Fine Arts Program in the district.
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Some priorities the Committee wishes the coordinators to consider are:

- a) a meeting with the Evaluation Committee and the specialists before setting future directions;
- b) the development and implementation of sequential programs for art and drama following the 1985 Elementary Fine Arts Curriculum Guide;
- c) some consideration for expanding the secondary music program to be more comprehensive in its offering, for example: by establishing a pilot choral program at the secondary level;
- d) some provision for an adequate budget for consumable and non-consumable art and drama supplies, especially in view of grades 8-12 reorganization.

FACILITIES

Some potentially hazardous situations which need to be addressed immediately have been brought to the attention of the Committee.

1. There is a lack of proper ventilation in areas where solvents and kilns are in use.
2. The noise level in some of the music rooms may lead to possible hearing problems for both students and teachers.
3. The lack of storage space for equipment may cause traffic problems and possibly endanger the safety of the people in the vicinity.
4. The equipment being used in some instances requires updating, refurbishing and replacing in order to meet a satisfactory safety standard.

<u>RECOMMENDATION 3:</u>	An equipment inventory and health/safety check be carried out.
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<u>RECOMMENDATION 4:</u>	The Board vigorously pursue the Ministry of Education to release funds to build the music buildings for Woodlands and Barsby in the interest of safety and equality of facilities for all secondary schools.
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Drama, at the elementary level, is woven into the total school curriculum. At the secondary level adequate facilities and equipment are needed not only for drama classes, but also for rehearsals and performances. The respondents perceive a need for new theatre facilities similar to the district music buildings.

<u>RECOMMENDATION 5:</u>	The Board begin a procedure whereby the planning for drama/theatre facilities be started immediately.
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CURRICULAR GOALS

The Committee recognizes the tremendous energy expended by specialists and generalists at both the elementary and secondary levels to provide learning experiences for students to meet the dual goals of Fine Arts Education - creation and appreciation. Two outside groups which assist the schools in meeting these goals are the Madrona Centre "Artists in the Schools" Program and the Fine Arts Block Booking Program. Both programs have experienced unqualified success in introducing students to practicing artists and performers and enriching the experience of students. Teachers and principals are unanimous in their support of both these programs. In the opinion of elementary teachers, visiting artists provide professional development opportunities to teachers and the fine arts performances provide both audience training, modeling and career awareness to students.

<u>RECOMMENDATION 6:</u>	The Board make provision in the budget for the Madrona Center's "Artists in the Schools" program and the Fine Arts Block Booking Program to enable students throughout School District #68 to have full access to them.
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The recommendations from the Committee as a Whole were presented in the Interim Report of February 8, 1988. It is reproduced in its entirety as Appendix A.

II SUB-COMMITTEES

MUSIC:

1. There should continue to be a full-time Coordinator of Music to maintain the current level of quality in the District Music program. The Coordinator should have considerable influence in staffing and budgetary requirements, and should probably be an Administrative Officer.
2. The District should examine the possibilities of establishing a resident music teacher at each elementary school.
3. The District should consider reinstating three music periods of 30 minutes per week for grades 1 to 5.
4. The District should offer a choral program for grades 6 and 7.
5. The District should aim towards steady improvement of instructional and storage facilities at the elementary level.
6. The District should provide suitable music rooms for John Barsby and Woodlands Secondary Schools.
7. The District should aim at increasing the number of F.T.E. music teachers at secondary schools to accommodate the growth and development of a choral program and other facets of the B.C. Ministry's Curriculum for Music.
8. The District should offer a choral program in each of the secondary schools for grades 8 to 12.

9. The District should ensure that the size of music classes be small enough to provide for effective instruction and learning.
10. Secondary schools should provide linear, rather than semestered, classes in music.
11. Since extra-curricular fundraising currently contributes to purchase of curricular materials, the District should provide an increased level of financial support.
12. Principals should be accountable for providing a reasonable level of support for the operating budget of the music program in their schools.
13. The District should continue to support a visiting performer program.
14. The District should monitor sound levels in music rooms and compare them with Workers' Compensation Board guidelines.

ART:

1. It is recommended that the Board assess the classroom environment of rooms where art is taught or where equipment is located (i.e., kiln), and provide whatever control measures are necessary to protect students and teachers from the effects of noxious fumes and hazardous materials (i.e., vent hoods for kilns, proper ventilation of solvent fumes, etc.).
2. It is recommended that the Board appoint a qualified experienced art specialist as District Principal, responsible for Visual Arts to:
 - a) interpret, program and implement a K through 12 scope and sequence based on the Ministry Curricula Guidelines for Art

and Drama, and provide inservice training to teachers at all levels;

- b) provide faster communication and establish colleague support systems among art teachers;
- c) directly administer a budget for art supplies and equipment to ensure a balanced quality art program throughout the District.

3. It is recommended that:

- a) the budget for consumable and non-consumable art supplies be increased;
- b) a capital budget be established to provide for the updating, refurnishing and equipping of specialized art rooms in the district.

(These increases are particularly necessary for the new expanded 8 through 12 secondary schools.)

4. It is recommended that elementary principals strive to ensure that qualified art teachers provide the art instruction to grades 4 through 7 classes in a properly equipped activity art room in their school.

DRAMA:

Elementary:

- 1. Awareness - The Fine Arts Curriculum Guide should be read by every educator.
- 2. Professional Development - More "drama-centered" professional development activities such as the M.A.D. workshop held last spring should be organized to increase awareness of cross-subject integration of drama.

3. Block Booking - Budget should be increased, especially for small schools. the professional artists provide an inspiration as well as develop an appreciative audience.
4. Drama Resource Teacher - There is a need for an advocate for drama to implement the Fine Arts curriculum, to provide professional development activities and assist with the Block Booking Program.

Secondary:

1. District 68 Trustees should undertake a program of construction of adequately equipped theatre facilities at each secondary school. This must be construction of new facilities, not conversion of existing ones.

Such a program would serve to raise the profile of the drama/theatre programs in the minds of teachers, school and district administrators, trustees, and the public.

2. A District Fine Arts Coordinator should be appointed. In terms of the theatre/drama programs, the Coordinator's responsibilities would focus on raising the programs' profile, developing greater collegiality between teachers in the programs, and initiating long-term planning for the programs' future development.

FINE ARTS:

School Liaison Committees:

Educators at all levels should inform parents about the Fine Arts programs in their school/district and celebrate their excellence.

SUB-COMMITTEE REPORTS

To reflect the integrity of each subject area, the Fine Arts Evaluation Team formed sub-committees and examined each Fine Arts area separately.

- MUSIC
 - Summaries and Conclusions
 - . Elementary
 - . Secondary
 - Recommendations
- ART
 - Summaries and Conclusions
 - . Elementary and Secondary
 - Recommendations
- DRAMA
 - Summaries and Conclusions
 - . Elementary
 - . Secondary
 - Recommendations
- FINE ARTS - Chairpersons of School Liaison Committees were requested to respond to the total Fine Arts Programs in the District.

MUSIC
SUMMARY OF SUB-COMMITTEE FINDINGS



INTRODUCTION:

The District Music program comprises the following components:

- A Kodaly-based curriculum, offered uniformly to all students from Grades 1 to 5: one hour of instruction per week.
- Elementary band as an optional course to those Grade 6 and 7 students who choose it: one and one-half to two hours of instruction per week.
- Extracurricular choir and musical theatre productions where involvement is determined on a school-by-school basis.
- Junior and senior secondary instrumental program, which includes Concert Band and Stage Band as well as small ensembles and classes in acoustic guitar. These courses are optional and sequential and each is typically allowed one-eighth of the school year as instructional time.
- Extracurricular Band provides additional performance opportunities and generally reinforces preparations for Band festivals and competitions, for which this District has registered many successes provincially and nationally.

Whereas the 1970s represented a significant period of growth and development in the District Music program (as detailed in the 1978 Evaluation Report, Dickason, et al.), the 1980s have featured cutbacks due to restraint, with losses of some facets of the program and a sense of retrenchment to a status quo. Some of the recent changes in the District program include:

- elimination of the Orchestral Strings curriculum;
- reduction of instructional time for the Kodaly program from 1-1/2 to 1 hour per week;
- reduction of the number of F.T.E. music teachers at Nanaimo District Senior Secondary School with the elimination of Musical Theatre and Choral curriculums; and,
- a two-year cutback which eliminated Grade 5 Music and Grade 6 Band, but which was subsequently reinstated in 1986.

The means of gathering data for this report included questionnaires with space for written comments and interviews with music teachers. Facilities were inspected and observations were made of various classes in primary,

intermediate and secondary levels (as well as some extra-curricular Choir activities) at widespread geographical areas of the District. Eight elementary schools and all secondary schools were visited.

Questionnaires were distributed to five different groups in the District:

- all elementary school principals
- all secondary school principals
- all elementary music teachers (specialists)
- all secondary music teachers
- a selection of elementary classroom teachers

The questionnaires were intended to supply a record of perceptions of each of the groups regarding the District Music program. (The feedback from pilot questionnaires provided by Ann Smith, Gerry Taylor, and Audrey Urwin is gratefully acknowledged.)

To each item, respondents were asked to indicate one of the following responses:

- | | | |
|--------------------|-----------------------|-------------------|
| (a) strongly agree | (c) disagree | (e) cannot answer |
| (b) agree | (d) strongly disagree | |

A breakdown by percent of the combined responses for each of the five groups polled is included on samples of the five questionnaires in Appendix B. In order to determine consensus or not and to compare different group responses, summaries have been prepared for the elementary and secondary schools. Since the responses are essentially of two levels, to agree or to disagree with a statement, then consensus was assigned to the response with the highest percentage. However, if there was more than one-third of the other kind of response, the group has indicated a mixed response with no clear consensus. The summaries in the following sections paraphrase the questionnaire items and assign the consensus or not to each item.

I. ELEMENTARY PROGRAM

STATISTICAL HIGHLIGHTS

At the end of October 1988, there were 405 out of a possible 890 Grade 7s (45.5%) and 670 out of 990 Grade 6s (67.7%) involved in the Elementary Band Program.

Of the 21 music specialists responding, training in music education is as follows:

- | | |
|--|-----|
| a) no music education training | nil |
| b) private instruction (e.g., in piano, voice, etc.) | 20 |

c) University methods course(s):

i)	Kodaly	13
ii)	Orff	4
iii)	Doane Ukulele	6
iv)	general	16
v)	other: Band/Choral/Guitar	15

d) workshops/professional development (provincial or local) 17

e) B.Ed. (Music Major) 8

f) B.Music 6

g) M.Music 1

h) other 5

Present teaching assignment—District Music (Kodaly-based program) 15
 " " (Band program) 8

PERSONNEL HIGHLIGHTS

a) From Questionnaire

		<u>Classroom</u> <u>Teacher</u>	<u>Principal</u>	<u>Specialist</u>
1.	Music can be taught by classroom teachers:			
a)	without support from District Staff	strongly disagree	disagree	strongly disagree
b)	with support from District Staff	strongly agree	agree	agree
2.	Music should be taught by a specialist.	strongly agree	agree	agree
3.	District support staff for elementary music is adequate.	mixed	agree	mixed
4.	Music teachers are required to expend unusually high levels of instructional energy on a constant basis.	agree	agree	strongly agree
5.	School administrators are sensitive to preventing "burn-out" in music teachers.	mixed	agree	mixed

6. On a year-to-year basis, assignment of music specialist is as secure as assignment of other teachers. mixed mixed mixed

b) Analysis of Questionnaires

- Strong feeling was expressed that music cannot be taught by classroom teachers without support from District staff, but responses were more mixed though still heavily negative about whether classroom teachers could teach music with District staff support. There was strong feeling indicated that music should be taught by a music specialist.
- There was general agreement that there is adequate support staff for the elementary music program, although many classroom teachers felt unable to answer and 24% of specialists disagreed.
- All three groups felt that specialists are required to expend unusually high levels of instructional energy on a constant basis.
- Principals felt they were sensitive to preventing "burn-out" in music teachers while a majority of classroom teachers could not answer and a slight majority of specialists did not feel such sensitivity was evident.
- Principals were divided quite equally in opinions on whether from year-to-year a music specialist's assignment was as secure as others on staff. Music specialists felt less secure. Many classroom teachers felt unable to answer, but those who did felt music specialist positions were less secure.

c) Summary of Written Comments and Interviews

Classroom Teachers:

- Classroom teachers repeatedly report that the Kodaly-based program is providing instruction that would be impossible were it not for the specialist.
- There is great recognition of the dedication and effort of the music teachers in both the Kodaly-based program and Band.
- Some teachers would welcome more class time to teach music.
- Music teachers are seen as having different sources of stress but not necessarily more stress than other educators.
- There were frequent references to the strong role played by the District Music Coordinator.

Principals:

- Some principals stated that primary music can be taught by the classroom teacher, given support from District staff.

Specialists:

- There seems to be much professional respect between the elementary music specialists, and between elementary specialists and the secondary specialists, but they mostly operate in isolation. The demands of the job continue this isolation despite efforts to meet semi-formally, i.e. breakfast meetings.
- More time should be given for preparation and travel to allow the specialists to develop social and professional rapport with the classroom teachers at recess and lunch hours and to allow more involvement in the school. The specialist could serve as a catalyst or resource person. Themes from the academic areas could be worked into the music program.
- There was frequent recognition of the importance of the coordinator's role in providing liaison between elementary and secondary teachers, leadership in Professional Development of teachers' skills.
- Large student workload for band teachers limits effectiveness.
- Some specialists would like .5 classroom assignment and .5 music assignment in same school.

PROGRAM HIGHLIGHTS

a) From Questionnaire:

		Classroom		
		Teacher	Principal	Specialist
1.	There is satisfaction with Kodaly program:			
a)	in District #68	agree	agree	agree
b)	in their schools	agree	agree	agree
2.	There is satisfaction with Band program:			
a)	in District #68	agree	agree	agree
b)	in their schools	agree	agree	agree
3.	Students' music ability is steadily improving from grade to grade.	agree	agree	agree

		<u>Classroom Teacher</u>	<u>Principal</u>	<u>Specialist</u>
4.	Kodaly based curriculum helps music teaches provide adequate instruction.	agree	agree	agree
5.	Elementary music education is important to students' secondary music education.	agree	agree	agree
6.	There is evidence of:			
	a) strong collegial rapport/interaction among elementary music teachers.	mixed	mixed	agree
	b) professional rapport between elementary and secondary music teachers.	mixed	mixed	mixed
7.	Music program is high profile activity.	mixed	agree	agree
8.	There is evidence that District #68 has a long-term goal to develop strong K-12 music program.	mixed	mixed	mixed
9.	Kodaly-based program in class time should be:			
	a) available to i) Gr. 1-4	strongly agree	strongly agree	strongly agree
	ii) Gr. 5	agree	agree	agree
	iii) Gr. 6-7	disagree	disagree	disagree
	b) compulsory for i) Gr. 1-4	strongly agree	strongly agree	strongly agree
	ii) Gr. 5	agree	agree	agree
	iii) Gr. 6-7	disagree	disagree	disagree
10.	Choir should be available:			
	a) in class time to:			
	i) Gr. 1 & 2	mixed	strongly agree	disagree

		<u>Classroom</u> <u>Teacher</u>	<u>Principal</u>	<u>Specialist</u>
	ii) Gr. 3	agree	strongly agree	agree
	iii) Gr. 4-7	strongly agree	strongly agree	strongly agree
b)	extra-curricularly, to			
	i) Gr. 1 & 2	mixed	strongly agree	disagree
	ii) Gr. 3	agree	strongly agree	agree
	iii) Gr. 4-7	strongly agree	strongly agree	strongly agree
11.	Band should be available:			
a)	in class time for			
	i) Gr. 5	agree	strongly agree	mixed
	ii) Gr. 6	strongly agree	strongly agree	strongly agree
	iii) Gr. 7	strongly agree	strongly agree	strongly agree
b)	extra-curricularly for			
	i) Gr. 5	agree	strongly agree	mixed
	ii) Gr. 6	strongly agree	strongly agree	strongly agree
	iii) Gr. 7	strongly agree	strongly agree	strongly agree

b) Analysis of Questionnaires:

- There was a great deal of satisfaction expressed with both the elementary Kodaly-based program and the elementary band program, both within individuals' schools and within the District as a whole.
- There was strong satisfaction expressed that students' musical ability was steadily improving from grade to grade (through all grades).
- The Kodaly-based curriculum was considered helpful to music teachers in providing adequate instruction.
- Strong feeling was expressed that elementary music education is important to a child's secondary music education.
- Music specialists felt that there was evidence of strong collegial interaction and rapport among elementary music teachers, while the other two groups largely felt unable to answer. Those who could answer felt that such rapport was evident.
- A large majority of both classroom teachers and principals is not aware of the degree of professional rapport between elementary and secondary music teachers. Most music specialists felt that such rapport was evident. However 29% (four specialists) did not.
- Music specialists agree that the music program is a high profile activity in their schools, whereas most classroom teachers and principals agree but to a lesser extent.
- About 60% of each group felt that the District has shown the long-term goal of establishing a strong K through 12 music program. Between 25% and 30% of each group felt unable to answer.
- There was strong agreement that the Kodaly based music program should be available in class time to Grades 1 through 4. Support for Grade 5 was somewhat less strong and support for Kodaly-based program in Grade 6-7 came only from approximately half the responding classroom teachers.
- Compulsory Kodaly-based program was supported strongly for Grades 1-3, nearly as strongly for Grade 4, and a little less strongly for Grade 5. Classroom teachers and, to a slightly lesser degree, principals felt some need for compulsory Kodaly in Grade 6-7.
- Music specialists indicate satisfaction with the band program, although 11 of the responding 22 felt unable to answer.

- There was strong agreement that choir should be available both extra-curricularly and within class time throughout the year for Grades 4-7, and considerable agreement concerning Grade 3. Principals supported class time choir in all grades, whereas for Grade 1-2 response was mixed by classroom teachers and not supported by music specialists.
- Beginning level band, both within school hours and extra-curricularly, for Grade 6 and 7 received much support from all groups with some support from classroom teachers and principals for Grade 5 band.

c) Summary of Written Comments and Interviews

Classroom Teachers:

- Although the Kodaly-based program is often considered excellent, there is some feeling that a greater "fun" component could be built in, perhaps by using material by "Raffi", "Sharon, Lois and Bram", etc.
- The high turn-over in music teachers has lowered the profile of the music program and limited the continuity in some schools. As well, in some schools, music is almost solely the music specialist's responsibility as no other staff members are skilled enough to work with choirs, etc. As a result, music is seldom integrated with other subject areas.
- Many schools have a great proportion of choir members that could justify use of some class time.
- There is some feeling that more time and personnel will be needed to build past the present condition of having the "beginning of a fine music program".
- The band program is seen as meeting the needs of the senior elementary grades, some of whom are seen as resisting singing in choirs or classrooms. However, there is one concern that the needs of all upper intermediate students are not being met.
- Some concern was expressed about the difficulties of accommodating at the intermediate level those who enter the Kodaly-based program with little background. One suggestion was to provide an alternate program more centered on enjoying music.

Principals:

- One suggestion was to add Kindergarten to the District Music assignment.

- French Immersion schools should have music taught in French.
- There was again recognition of the music teachers' dedication and effort, and the necessity of the program taught by specialists. Efforts need to be made to improve music involvement of upper intermediate grades. Grades 6 and 7 would benefit from having vocal music incorporated into the program.
- The repetition involved in the Kodaly-based program contributes to music teacher "burn-out". Some fun has been lost to the students, as well, with this lack of spontaneity. The program should adopt more contemporary music.
- Coupled with A.P.D.T., the program has been seen as successful.
- Comments indicate that principals feel that the secondary program should include a larger choral component.
- Some feeling was that more time should be given in class time for choir, but another indicated that it should be extracurricular for intermediate grades.

Specialists:

- There were frequent recommendations that the Kodaly-based program be offered in Kindergarten.
- The Kodaly-based program requires some revisions with regard to goals and materials to maintain district-wide uniformity.
- The Kodaly-based program is child centered, developmental and taught through a variety of activities. It develops all aspects of music learning - hearing, heart, hands and head.
- The Kodaly-based music program should be taught in English even in French Immersion schools.
- Frequent comments were made that the Kodaly-based program should be taught again in three 30-minute periods. If music is scheduled for a Friday or a Monday, a holiday on those days creates a long interval between classes.
- S.D. #68 should study districts that have a successful choral program and gain some ideas to increase choral growth through the secondary level, a necessary goal for a balanced district program. One suggestion was to start at the secondary level, even if the group is small, and then build on its success.

- Scheduling at the secondary level should make electives available in both the arts and life skills as well as offer the academic program.
- A music specialist could be at one school for an entire day if through long-range planning the Kodaly-based program were being offered three times per week and a choral program were being offered for upper intermediate grades.
- Choir should occur twice a week - once in class, once extra-curricularly.
- The music program is seen as being successful because of its structure, clear goals and district support, but it must not be "watered down" any more.
- School District #68 has created an excellent environment for Music education that directly affects the students and that spills over into the community at large.
- Tight scheduling and travel time for band teachers really limit the amount of individual help given. Contact time is too short.
- The teaching of music is always an active process with little quiet time while the class does "seatwork".
- Incorporating special needs children into music classes appears difficult.
- Specialists report that they often miss the visiting performers and therefore cannot capitalize on the experience the students have.
- Secondary band program is 'fed' by schools that have band introduced in grade 6 so there is sequential development. There may be a lack of continuity in method books in elementary grades and no uniform district policy on instrument rental.
- Tying the music program to APDT has ensured district-wide service although some teachers have less training than might be desirable. Some specialists feel the skill level of students appears higher than it was ten years ago.
- There seems to be adequate performance opportunities throughout the year. Although the teaching comes first in the teacher's eyes, performance is the natural culmination and is greeted enthusiastically by the students and is used to teach audience and performer behaviour.

- There is a feeling that if students in grades 6 and 7 are not in band or extracurricular choir, they are not getting a good music education.
- Apparent strengths of the Kodaly-based program are that it is basically a singing program that teaches the reading and production of rhythms, and pitch in a sequential, non-competitive manner. Weaknesses appear to be in the areas of: listening, creating 'original' music.
- Band teachers are perhaps not aware of the degree of complexity of rhythms that Kodaly-trained students have mastered - could build on these skills more.

FACILITIES HIGHLIGHTS

a) From Questionnaire:

Classroom

Teacher Principal Specialist

1. Facilities are adequate for:

a)	band	mixed	mixed	mixed
b)	Kodaly	mixed	mixed	mixed

b) Analysis of Questionnaires:

- Facilities for elementary band education generally are considered inadequate although responses were mixed, whereas facilities for Kodaly based instruction were rated considerably more satisfactory.

c) Summary of Written Comments and Interviews

Classroom Teachers:

- There seems to be some conflict in some schools with the tightly scheduled P.E. use of the gymnasium that limits use of that area for rehearsals and concerts, even though a large proportion of students sometimes is involved in such concerts.
- There is need for space in each school to be used for music.

Specialists:

- Facility availability at some elementary schools depends on goodwill and scheduling as there are no designated rooms and little storage space. Much time is spent constructing a class setting in an unsatisfactory area, sometimes rented and unheated, and then

replacing all that which had to be moved. Portable classrooms are often seen as desirable.

- There seems some difficulty in getting the use of the school's gym for rehearsal of major concerts. Classrooms have little space for movement.
- Many staff members see the music program as a 'prep' period and many administrators are concerned mainly with performance.
- Some concern was expressed as to how committed new trustees and newer senior administrators are to the music program as they have been unfamiliar with some of the past structure and successes.
- In Edmonton, the school music program has joint support from the city and private sector.
- One of the strengths of the band program is parent and community support. There is a strong reputation for high quality that attracts large enrolments at both elementary and secondary. There is good administrative and school board support, although some concern was expressed that in schools where athletics are a key area the administration does not appear to support the fine arts and might not support expanding the music program to include choral.
- Because there have not been many new teachers added to the district there has been an assumption that everyone is aware of the music program. This lack of emphasis has led to a lowering of public relations and awareness.
- Although other fine arts areas need attention, such attention should not affect the music program negatively.

SUPPORT HIGHLIGHTS

a) From Questionnaire:

		<u>Classroom</u>		
		<u>Teacher</u>	<u>Principal</u>	<u>Specialist</u>
1.	Music is an important part of child's learning.	strongly agree	strongly agree	strongly agree
2.	The Music program is recognized as a necessary component of the elementary school curriculum by:			

a)	school administrators	agree	-	agree
b)	school staffs	agree	agree	agree
c)	senior administration	mixed	mixed	mixed
d)	Board of School Trustees	mixed	mixed	mixed
3.	There is parental support for elementary music program in my school.	agree	agree	agree
4.	Student performances for the public affect the community's perception of my school.	agree	agree	strongly agree
5.	The position of District Music Co-ordinator has played a vital part in determining the quality and continuity of the elementary music program.	mixed	agree	strongly agree
6.	District support (music teacher inservice, curriculum materials) for elementary schools is adequate.	mixed	agree	agree

b) Analysis of Questionnaires

- Unanimous agreement was expressed from all three groups that music is an important part of the elementary child's learning, and that it is seen as such by the schools' administrators. Principals indicated strong support from their staffs.
- All three groups feel that the senior administration recognizes the music program as a necessary component of the elementary school curriculum, but each group had a sizeable proportion who could not answer. Generally, the same trend appeared regarding the Board of School Trustees' recognition of the importance of music in elementary education, but with an even greater proportion of "cannot answer" responses.
- All groups felt that there has been strong parental support for the elementary music program in their schools and that student performances for the public affect the community's perception of their schools.
- The position of District Music Co-ordinator has been seen as playing a vital part in determining the quality and continuity of the elementary music program.

c) Summary of Written Comments and Interviews

Principals:

- The music program has received more time and money than the visual arts and drama components of fine arts. These latter need more attention.

FUNDING HIGHLIGHTS

a) From Questionnaire:

	Classroom Teacher	Principal	Specialist
1. In terms of budget allocation, my elementary school administrators adequately support the music program.	mixed	mixed	agree
2. When funding is limited, the music program			
a) is often affected more than other areas of the curriculum.	mixed	mixed	mixed
b) should be affected only to the same degree as other areas of the curriculum.	agree	agree	agree

b) Analysis of Questionnaires:

- The principals' responses were mixed as to whether their budget adequately supported the music program. Specialists generally felt that in terms of budget allocation their administrators adequately supported the program. Only half of the classroom teachers felt able to answer, but of those who did, the vast majority felt budget allocation was adequate.
- Although all three groups agreed that when funding is limited, the music program should be affected only to the same degree as other areas of the curriculum, the principals were quite divided as to whether, in fact, the music program is affected more by limited funding. Specialists felt strongly that this was the case and of those classroom teachers who felt able to respond, they too agreed.

PROFESSIONAL DEVELOPMENT HIGHLIGHTS

Classroom

Teacher Principal Specialist

a) From Questionnaire:

- | | | | |
|---|-------|-------|-------|
| 1. District support (music teacher inservice, curriculum materials) for elementary schools is adequate. | mixed | agree | agree |
|---|-------|-------|-------|

b) Analysis of Questionnaires:

- There was general agreement that District support (including music teacher in-service and curriculum materials) for elementary schools has been adequate.

OBSERVATIONS:

The observations of music classes in session showed a high level of enthusiasm by the students and the teachers. Activities ranged from Grade 1 students writing simple rhythms on the blackboard through action songs/games at all levels to a split Grade 5-6 class using both soprano and alto recorders.

Kodaly classes were orderly, responsive and respectful, as were the elementary bands and extracurricular choirs. A high degree of efficiency was evident and much was being learned in a short time in both theory and practice.

A lack of space for activities was noted at a few schools and one senior choir was nearly drowned out by a gymnasium furnace cutting in every few minutes.

CONCLUSIONS:

Personnel:

1. The strength of the District Music Program is partly a result of the influence of the Coordinator in staff and budgetary decisions.
2. The District Music Coordinator plays an important part in maintaining collegial interaction among music specialists and in promoting professional development opportunities. Interaction seems to be greatest among music specialists at similar grade levels.
3. The travelling and scheduling required by an itinerant program make it difficult for the music specialist to meet with administrators and classroom teachers to integrate programs. The district should examine the possibilities of establishing resident music teachers at each elementary school.

Program:

4. A high degree of satisfaction with the existing elementary music program was expressed by parents, administrators and teachers.
5. Offering the music program in conjunction with Associated Professional Duties Time has brought about a generally standardized program taught by specialists in the entire district. The reinstatement of three music periods of 30 minutes per week would be beneficial to the Kodaly-based program.
6. There is no choral program at the Grade 6 and 7 level. The vocal skills developed through the Kodaly program would improve if a choral program was offered. (This situation is essentially unchanged since the 1978 District Evaluation of Music, and remains as a possible source of the problem in setting up a choral program in the secondary schools).
7. Student motivation and community awareness stems greatly from performances within the community and elsewhere.
8. As a source of inspiration and as models for performance, the visiting performer program should continue.

Facilities:

9. In elementary schools there is inadequate space for instruction, storage, and rehearsal for both the Kodaly-based program and the band program.

II. <u>SECONDARY PROGRAM</u>

STATISTICAL HIGHLIGHTS

- Seven teachers currently deliver the secondary music program at 6 schools as 5 1/2 FTE positions. Five teachers have a B.Ed. (Music) and two have an M.Ed. (Music), plus one in progress.
- Total secondary enrolment in music is 1,020, which averages about 185 students per FTE. The average class size is about 33. About one-half to two-thirds of all students enrolled in music take part in extra-curricular music rehearsals and related activities.
- The music program presently offers instruction in concert Band at all schools, and Stage Band at four schools. Two schools offer guitar instruction and there is no offering of Concert Choir, Jazz Choir, Music Composition and Musical Theatre.

- All schools offer extracurricular Stage Band and as well offer Jazz Combo; three offer Dixie Band; three offer Woodwind, Brass or Rock Ensemble. The amount of extracurricular time per week estimated by the 5 1/2 FTE music teachers is 42 hours, not counting time spent on tours or festivals. This is an average of 7.6 hours per week per FTE, or an addition of 35% to the weekly student contact time.
- The annual school music supply budget varies from \$700 to zero, averaging \$330 (one school reported zero supply budget for the last four years--inequities do exist!). Except for N.D.S.S., all schools report a school music capital budget of zero dollars.
- The average rates of student performances per school are:

- school based concerts	3
- community service concerts	4
- competitions/festivals	4
- tours	1
- musical theatre productions	0

PERSONNEL HIGHLIGHTS:

a) **From Questionnaire**

	<u>PRINCIPALS</u>	<u>TEACHERS</u>
1. For secondary music teachers:		
(a) there is sufficient support staff	Agree	Mixed
(b) an unusually high level of energy is expended	Mixed	Strongly Agree
(c) the school administration is sensitive to prevention of "burnout".	Agree	Disagree

b) **Analysis of Questionnaires**

- There is no consensus between the two groups concerning adequacy of support staff and the teacher energy/fatigue factor that characterizes the teaching of music.

c) **Summary of Written Comments and Interviews**

Music Teachers:

District Coordinator:

- function very important; need a musician (Coordinator a necessity)
- need Coordinator for "political" guidance and for nurturing the important elementary music feeder schools
- strong need for Coordinator to handle the "politics" of budget and staffing

Staff

- add staff
- two teachers per secondary school more than doubles efficiency and allows flexibility in combining band, ensemble and choral activities
- A Coordinator/Principal/Advocate is absolutely essential
- Need a F.A. principal plus half-time elementary Kodaly program Resource teacher
- Need additional staff - another one-half FTE at this school
- Increased staffing, secondary band teachers are overloading
- Each secondary school needs two music teachers to realize the aims of Provincial Curriculum.

Principals:

- program should continue with a District Coordinator
- we have an aging population of music teachers (which may relate to problems of "burnout")

PROGRAM HIGHLIGHTS

a) From Questionnaire

		<u>PRINCIPALS</u>	<u>TEACHERS</u>
1.	In District #68		
(a)	the elementary music program is important to the quality of the secondary music program	Strongly Agree	Strongly Agree
(b)	the aim is to develop a strong K-12 program	Agree	Agree
2.	In District #68, the secondary music program as prescribed by the Curriculum Guide:		
(a)	should be in place	Mixed	Strongly Agree
(b)	is evident	Mixed	Mixed
3.	Secondary music performing groups are recognized as good ambassadors:		
(a)	within the community	Strongly Agree	Strongly Agree
(b)	beyond the community	Strongly Agree	Strongly Agree

b) Analysis of Questionnaires

- There is agreement that in District #68 the aim is to develop a strong K-12 music program and that the elementary music program is important to the quality of the secondary music program.
- There is generally a mixed response that the secondary music program as prescribed by the Curriculum Guide is evident in this District and although the teachers strongly agree that such a program should be in place, principals indicate a mixed response. (This may relate to #1 under "Support", page 37, where some principals seem not to recognize music as an important component of curriculum.)
- There is strong agreement that secondary music performing groups are good ambassadors both within and beyond the community.
- It is agreed (strongly) that the music program is important to the personal development of students, and is beneficial to students who participate in field trips. There is a mixed response concerning the accessibility to the music program for all students.
- On the desirability of initiating a choral program, music teachers agree but there is a mixed response from principals.
- On the necessity for a Music Coordinator, music teachers strongly agree, but there is a mixed response from principals.

c) Summary of Written Comments and Interviews

Music Teachers

(a) Program Strength:

- stage band, instrumental program
- participation and musicianship
- performance oriented: creativity, listening, theory (festivals enhance the program)
- good parent support
- career awareness through workshops and festivals

(b) Program Weakness:

- should have electronic (synthesizer) composition
- lack of choral program, little guitar
- must have more than 1 year of elementary band as adequate preparation
- lack of choral program an embarrassment at festivals
- semester system not compatible for band program
- grade 8 band class of 39 is too many

- I.B. program forces students out of the arts - the very students who need the arts most for a complete education

Principals

- music program is one of the District's well-known strengths; well-supported by students and parents

FACILITIES

a) From Questionnaire

	<u>PRINCIPALS</u>	<u>TEACHERS</u>
--	-------------------	-----------------

1. For delivering the secondary music program:

- | | | |
|-------------------------------------|-------|-------|
| (a) the facilities are adequate | Mixed | Mixed |
| (b) there is adequate storage space | Mixed | Mixed |
| (c) the working environment is safe | Mixed | Mixed |

2. Equipment is:

- | | | |
|-----------------------------|-------|-------|
| (a) maintained adequately | Agree | Agree |
| (b) replaced when necessary | Agree | Mixed |

b) Analysis of Questionnaires

- Both groups register mixed response to the items concerning adequacy and safety of facilities, and adequacy of storage space.
- It is agreed that music equipment is maintained adequately, but teachers indicate a mixed response concerning equipment replacement.

c) Summary of Written Comments and Interviews

Music Teachers

- need music building at Barsby and Woodlands (present rooms have extremely low storage space, awkward room shape, acoustic hazard, poor temperature control)
- other band rooms are good (could do with more storage)
- equipment reasonably good
- music facilities must be provided at Barsby and Woodlands ("Totally unfair to expect teachers in these two schools to provide the best possible services to students given the inadequate facilities that now exist.")
- Woodlands and Barsby must have suitable music rooms.

Principals

- essential that adequate facilities be built soon at Woodlands and John Barsby

SUPPORT

a) From Questionnaire

	<u>PRINCIPALS</u>	<u>TEACHERS</u>
1. The music program is recognized as an important component of school curriculum:		
(a) by school staff	Agree	Disagree
(b) by school administration	Agree	Mixed
(c) by District administration	Agree	Agree
(d) by Trustees	Agree	Agree
2. District #68 is recognized for:		
(a) quality of instruction	Agree	Strongly Agree
(b) outstanding secondary music program	Agree	Strongly Agree
3. There is strong parental support for program.	Strongly Agree	Strongly Agree
4. If enrolment warrants, there is support for:		
(a) increased number of classes	Agree	Agree
(b) increase in staffing	Agree	Mixed
5. The secondary music program:		
(a) is important to personal development of students	Agree	Strongly Agree
(b) benefits students who participate in field trips and tours	Strongly Agree	Strongly Agree
(c) is accessible to all students	Mixed	Mixed
6. For the secondary music program:		
(a) other prerequisite electives that reduce the choice of music should not be mandatory	Mixed	Agree
(b) it is desirable to offer a choral program	Mixed	Strongly Agree
(c) restructuring provides an opportunity to offer a choral program	Mixed	Agree

- | | | | |
|----|--|-------|----------------|
| 7. | The District music program quality requires a Music Coordinator. | Mixed | Strongly Agree |
|----|--|-------|----------------|

b) Analysis of Questionnaires

- The music program in District #68 is recognized as an important component of the school curriculum by teachers, administrators and trustees. The only mixed response is from the music teachers, some of whom disagree that their school administration recognizes the importance of their music program.
- It is agreed that the music teachers are recognized for their quality of instruction and that this District is recognized provincially for having an outstanding secondary music program.
- There is strong parental support for the program.
- There is agreement that the number of music classes would increase in response to enrolment requirements, but a mixed response from teachers that there would be an increase in staffing to support increased enrolment.

c) Summary of Written Comments and Interviews

- OK from school administration
- good from teachers and administration
- low level of interest from principal
- conflict with athletic program
- good parent support
- varies in District Staff and from school to school

FUNDING

a) From Questionnaire

1. Funding for the classroom music program:

- | | | | |
|-----|--|-------|-------|
| (a) | is adequately supported by the school administration | Agree | Mixed |
| (b) | comes partly from student fund-raising efforts | Mixed | Agree |

b) Analysis of Questionnaires

Principals and Music Teachers

- Perceptions differ on funding for the classroom music program: principals agree that it is adequately funded, but teachers give a mixed response; teachers agree that the program is funded partly from student fund-raising activities, but principals give a mixed response.

c) Summary of Written Comments and Interviews

Music Teachers

Funding:

- about \$1000 from student fund-raising goes to operating costs (at each of 2 schools)
- insufficient budget for band music
- inadequate budget from school
- fund-raising commonly \$20,000 per year at N.D.S.S.
- Board generally supportive on funding: money should go to grade 6-8 method books, etc.
- should have District funding to travel to Vancouver Island Festival and New Westminster Festival
- funding for visiting musicians comes from fund-raising and not from District
- insufficient for new music, repair and replacement

(a) Fund-raising load:

- large load could be lifted if transportation costs were funded by the District.
- funding inequities in school: athletic teams receive Board money for uniforms; bands raise their own.
- fund-raising funds not only trips, but also supplies and equipment

(b) School-based funding:

- no money allotted at Ladysmith
- funding for Art and Drama also needs upgrading
- a quality music program requires quality equipment facilities and a lot of music material. Funding must meet these needs and keep abreast of sharply-rising costs

CONCLUSIONS

Personnel:

1. The position of Coordinator of Music has exerted considerable influence in building the current level of quality in the District Music programs through staffing and budgetary leadership.

2. The District should recognize that secondary music teachers generally commit about an extra one-third of their regular student contact time in extracurricular contact in order to sustain the level of excellence of the instrumental program.

Program:

3. The great successes of the secondary school band program - which is reflected on the School District as a whole - seems attributable to a combination of several key factors:
 - (a) the band teachers are very effective teachers of music and provide leadership and inspiration by being performers in the cultural milieu of Nanaimo;
 - (b) the students are strongly motivated to excel in the instrumental program because of the opportunity to take part in festivals and competitions. The degree to which this factor accounts for participation and success needs to be recognized and should not be underestimated.
 - (c) There is a consistently strong level of support given by "band parents". This would seem to represent an endorsement by parents of the positive influence of the band program on their children.
4. Some music classes are too large. Classes of upwards of 30 provide a progressively poorer instructional and learning situation, particularly at the Grade 8 level where there is greater need for individual tutoring. Linear, rather than semestered, programs provide for greater continuity in the development of technique (and musculature) for instrument playing.
5. There is a total absence of a secondary vocal music program in the District.

Facilities:

6. Music rooms at John Barsby and Woodlands Junior Secondary Schools are inadequate.

Support:

7. A sizeable portion of funding for operating the band program comes from the fund-raising efforts of band teachers, students and band parents. This seems to have come about because the present level of financial support is generally insufficient to meet the demand for quality of musical arrangements and instrumentation that has been fostered by the continued growth and development of the band program.
8. There are funding inequities among secondary schools in the District which may reflect the degree of support from the school administrators.

RECOMMENDATIONS

1. There should continue to be a full-time Coordinator of Music to maintain the current level of quality in the District Music program. The Coordinator should have considerable influence in staffing and budgetary requirements, and should probably be an Administrative Officer.
2. The District should examine the possibilities of establishing a resident music teacher at each elementary school.
3. The District should consider reinstating three music periods of 30 minutes per week for grades 1 to 5.
4. The District should offer a choral program for grades 6 and 7.
5. The District should aim towards steady improvement of instructional and storage facilities at the elementary level.
6. The District should provide suitable music rooms for John Barsby and Woodlands Secondary Schools.
7. The District should aim at increasing the number of F.T.E. music teachers at secondary schools to accommodate the growth and development of a choral program and other facets of the B.C. Ministry's Curriculum for Music.
8. The District should offer a choral program in each of the secondary schools for grades 8 to 12.
9. The District should ensure that the size of music classes be small enough to provide for effective instruction and learning.
10. Secondary schools should provide linear, rather than semestered, classes in music.
11. Since extra-curricular fundraising currently contributes to purchase of curricular materials, the District should provide an increased level of financial support.
12. Principals should be accountable for providing a reasonable level of support for the operating budget of the music program in their schools.
13. The District should continue to support a visiting performer program.
14. The District should monitor sound levels in music rooms and compare them with Workers' Compensation Board guidelines.

ART
SUMMARY OF SUB-COMMITTEE FINDINGS



INTRODUCTION

The Sub-Committee prepared and sent out questionnaires to: Elementary and Secondary Principals, randomly selected Elementary teachers and all Secondary Art Specialists.

The Sub-Committee also visited four elementary schools (Ladysmith intermediate, Hammond Bay, Fairview, Forest Park) randomly selected within four geographic areas of the District, to discuss the art program with teachers directly, and to visit classrooms. Two secondary schools were visited (John Barsby Junior Secondary and Nanaimo District Senior Secondary) as well as having a meeting with the Secondary Art Specialists as a group.

STATISTICAL HIGHLIGHTS

a) **From Questionnaire:**

- All elementary students get some art instruction.
- The average number of minutes of art instruction in grades K-7 was reported to be:

Grade:	K-111 minutes per week		
1- 99	"	"	"
2-107	"	"	"
3- 98	"	"	"
4- 88	"	"	"
5- 89	"	"	"
6- 74	"	"	"
7- 67	"	"	"

- The per student elementary school budget for art supplies ranged from \$1.25 to \$9.37, with an average of \$4.23 of those schools responding.
- The average class size for secondary art classes was 27.4. The average size per grade ranged from 31.7 (for grade 8) to 17 (for grade 12 Visual Art-3D).

PERSONNEL HIGHLIGHTS:

(a) From Questionnaire:

- 92% of the elementary art classes are taught in the regular classroom by the regular classroom teacher, while 8% of the classes are taught by another teacher (platooning).
- 74% of the elementary teachers have little or no art education training. Of these 50% have no formal art course and 50% have only one art education course.
- 8% have a B.Ed. with an art major.
- 77% of the elementary art teachers have taken advantage of art workshops/professional development.
- All secondary art teachers had B.Ed. degrees. 33% of these majored in art, 67% had a minor in art. 50% of the teachers have Master's degrees, one with a major in art education.
- 67% of the secondary art teachers considered themselves to be professional, practicing artists.
- 100% of the secondary art teachers felt that substitute teachers are not adequately trained or prepared for their art classes.
- 60% of the elementary principals feel that their teachers do not have sufficient art training to effectively follow and implement the 1985 Art Curriculum.

(b) From School Visits and Art Teacher Meetings

- Many elementary teachers indicated that they felt they lacked the training and artistic sophistication to interpret plan and implement a graduated Art Scope and Sequence for their school which allowed for the increasing learning and skill development of art techniques and design concepts.
- Many elementary teachers feel they are not adequately trained in art techniques and in how to teach specific skills.
- A large number of teachers agreed that visiting artists or a District Art Specialist coming into the classroom to demonstrate a process or technique, then returning four to six classes later as a follow-up would greatly enhance their program and greatly develop their technical skills.
- Secondary Art Specialists unanimously agreed that teacher aides are required in the classroom when Special Education students are included.

- All teachers (elementary and secondary) indicated that large class sizes result in a watered-down art program as less individual attention can be given to each student. Most agreed that knowledgeable teacher aides in the classroom would relieve much of this problem and reduce the safety hazards intrinsic with some art media.

PROGRAM HIGHLIGHTS:

(a) From Questionnaire:

- 83% of the secondary principals felt that there should be a comprehensive art program in every secondary school.
- 83% of the secondary teachers indicated that there was no evidence that a long-term goal of the District is to develop a strong K through 12 art program in scope and sequence.
- Only 11% of the elementary principals and 17% of the secondary principals indicated that there is evidence that a long-term goal of the District is to develop a strong K through 12 art program in scope and sequence. The committee found it surprising that 44% of the elementary principals and 83% of the secondary principals could not answer the question.
- 36% of the elementary teachers were satisfied with the Art Scope and Sequence chart as a base for their Art program; 41% could not answer the question.
- 90% of the elementary art teachers agreed that displaying children's art affects the perception of Art programs in schools in a positive manner.
- 67% of the secondary teachers agreed that the quality of the elementary program is an important factor in determining the quality of the secondary program.
- 100% of the secondary teachers felt their program would be enhanced by visiting "professional" artists who spent an extended time (2-4 weeks) in each school, while 67% of the secondary principals agreed.
- 100% of the secondary teachers believed the art program would be enhanced if the District provided travelling art specialists while only 33% of the secondary principals agreed. 33% did not answer.
- 78% of the elementary principals agreed that students benefit from art field trips and tours, and 67% of the secondary principals and 83% of the secondary art teachers agreed also.

- 100% of the principals indicated that their schools participated in the Madrona Exposition Centre's Visiting Artists program, and they all agreed that teachers and students found the program of value.
- 100% of the elementary principals felt that the art program is important for the development of the "whole student".
- Elementary principals felt the art programs would be most enhanced if the District provided:
 - (a) travelling art specialists - 78%
 - (b) a fully trained art teacher on staff - 78%
 - (c) a specialized activity room - 66%
 - (d) more interested volunteers - 66%
- Elementary teachers felt all of the following extra curricular activities would enhance the art program:
 - (a) visiting artists - 97%
 - (b) Madrona Exposition Centre's "Visiting Artists" Program - 89%
 - (c) Tour "performers" - 80%
- 89% of the elementary principals felt that the teachers in their schools recognized the art program as a valuable component to the elementary curriculum.
- 57% of the responding teachers were satisfied with the art program in their school.
- Only 3% of the elementary teachers indicated that their school has adopted the Art Scope and Sequence as a base for its art program. 53% could not answer this question.
- 37% of the responding elementary principals indicated that there was strong collegial interaction and rapport among their teachers in planning their school's art program. 55% disagreed.

(b) From School Visits and Art Teacher Meetings:

- Secondary art teachers felt they needed more professional development on sequencing art skills and coordinating 8 through 12 programming.
- Many secondary art teachers felt that an art program should be developed for Special Education students and that, where numbers warrant, special classes should be set up.

Of the four elementary schools visited:

- Three stated that there was no development or co-ordination of an Art Scope and Sequence program in their school or in the District.
- Two indicated that help was required to teach more complex methods and media and to teach techniques to efficiently set up and clean up.

FACILITIES:

(a) From Questionnaire:

- 54% of the elementary classrooms where art is taught do not have sinks; 62% do not have moveable flat desks that can be arranged into work areas; 46% do not have large work tables.
- 68% of the elementary teachers indicated that a properly equipped art room would enhance their art program.
- 58% of the elementary teachers indicated that storage for supplies was inadequate.
- All secondary art classes are taught in dedicated areas (normally only used for art classrooms according to the principals); however, only 83% of the teachers thought so.
- 50% of the secondary principals felt the art room(s) was well equipped, while only 17% of the teachers agreed.
- 100% of the secondary teachers felt storage was inadequate, while 83% indicated that the available storage was inconvenient and not easily modified.

(b) From School Visits and All Teacher Meetings

- Secondary art teachers felt they needed:
 1. more storage space (especially to accommodate 8-12 curriculum);
 2. fans and ventilation a definite requirement for health safety (dangerous fumes) from kilns, enameling work areas and areas where volatile solvents are used;
 3. rooms are too small to accommodate the excessively large classes;
 4. rooms are not properly furnished for the variety of media and activities of a secondary art program (e.g., desks should be flat with a portion which can be tilted for painting and drawing segments of the program).

- Of the four elementary schools visited, three had insufficient art storage areas.
- Schools reported poor ventilation for kilns.
- Schools preferred art classes in well equipped art rooms as compared to within average all-subject classrooms.
- The committee felt that none of the rooms visited were adequately equipped as art rooms in the six schools visited. Of particular note is the Design room at N.D.S.S. in which one-third of the classroom has a number of offset and printing machines for the District ~~Prin~~. The teachers reported that these machines are operated by staff members during class time. They are not only noisy, but there is insufficient ventilation to remove potentially harmful fumes.

SUPPORT HIGHLIGHTS:

(a) From Questionnaire:

- Only 32% of the elementary teachers felt that the Curriculum Resources Centre had adequate art materials (films, picture files, etc.).
- 50% of the teachers felt that there was parental support for the elementary art programs in schools.
- 74% of the elementary principals did not feel that there was sufficient District support staff to assist in the development of the elementary art program.
- 83% of the secondary art teachers indicated that there was insufficient District support staff to assist in the development of the secondary art program. (50% of the secondary principals felt there was insufficient support and 33% could not answer).
- 83% of the secondary art teachers indicated that there was no evidence of professional rapport between elementary and secondary art teachers.
- 83% of the secondary art teachers did not feel that the District was quick to respond to requests for technical support when equipment broke down or required modification or installation, while 50% of the secondary principals responded positively to this statement.

- 100% of the secondary art teachers indicated that the school administration uses the art class as a "dumping ground" for students "too difficult or dangerous" to be allowed in other elective courses.

(b) From School Visitations:

- Secondary art teachers felt that they needed support from administrators to elevate the art program beyond a nonskill "dumping ground".
- The secondary art teachers strongly felt that they required more money for basic art supplies and for specialized art supplies (screening inks, clay glazes, etc.) so that they could provide a quality balanced secondary art program.
- Teachers strongly supported the Visiting Artist program from Madrona Centre (in terms of their technical and artistic value to both teachers and students).
- Teachers indicated that a Coordinator/Resource person would be necessary to assist in developing a sequential art program for all grades.
- Elementary teachers felt that centrally based class kits containing non-consumable specialized art equipment for specific techniques would be advantageous for them in providing balanced art programs.
- Teachers indicated that larger classes (30-34) were detrimental in providing art (lab-type) programs. Teacher aides would likely help, or smaller classes.
- Many teachers felt that a list of Art Specialists from District #68 schools would be helpful if:
 - the specialist could come to demonstrate specific techniques and processes;
 - the specialist could be released from the schools upon request (on an established regular day or half-day per week).

FUNDING HIGHLIGHTS:

(a) From Questionnaire:

- Only 48% of the elementary principals and 13% of the elementary teachers felt that their schools received adequate funds for art supplies and materials; however, 76% of the teachers felt their principal, in terms of budget allocation, adequately supported their art program.

- 70% of the elementary principals felt that larger art supplies budgets would enhance the art programs in their schools.
 - 67% of the secondary principals felt there were sufficient funds allocated for art supplies and in terms of budget allocation, 83% of them felt they adequately supported the art program.
 - 100% of the art teachers felt that the secondary school administrator did not adequately support the art program in terms of:
 - (a) materials and supplies;
 - (b) capital equipment;
 - (c) repair and replacement of equipment;
 - (d) funds for field trips and tours.
- (b) From School Visits and Art Teacher Meetings:
- Teachers at the elementary and secondary levels strongly agree there is a need for additional funds for consumable and non-consumable art supplies (which have gone up dramatically in price) and equipment needed to provide even a minimal basic skill centred art program.
 - Additional funding and/or supplies and equipment should follow Pro-D workshops, visiting arts, or resource teacher visits to allow implementation of new learned techniques and media.
 - Several elementary schools suggested a central District "firing service" for pottery.

SUPPLIES HIGHLIGHTS:

(a) From Questionnaire:

- 65% of the elementary teachers indicated that there were inadequate materials and equipment for their art classes (charts, picture sets, slides) available in their schools.
- 56% of the elementary teachers indicated that art supplies in their schools were inadequate.
- 59% of the elementary teachers and 77% of the principals believed School District Stores provided supplies of adequate quality. However, only 41% of the teachers and 67% of the principals felt there was an adequate variety of supplies available through School District Stores.

- Although 67% of the secondary principals felt School District Stores are very effective in providing art materials and equipment upon request, 83% of the secondary teachers disagreed.

(b) From School Visits and Art Teacher Meetings:

- Secondary art teachers all agreed that there was a lack of equipment and art supplies needed to provide a balanced program based on the 8-12 Curriculum Guide.
- School Stores provide a good service, but the quality of some items was deteriorating (e.g., construction paper). They, however, do not seem to have the special supplies necessary in the secondary art curriculum.
- C.R.C. files should be expanded to include more prints, large photographs or posters of art works, slides, etc. Additional sets should be located in schools.
- C.R.C. should develop a source file of equipment and supplies with appropriate literature and samples.

PROFESSIONAL DEVELOPMENT HIGHLIGHTS:

(a) From Questionnaire:

- Elementary art teachers indicated the most useful type of professional development as being:
 1. District Planned Workshops (88%)
 2. Observation of art classes taught by art interested teachers. (72%)
 3. School based planned Art Workshops (71%)
- 83% of the secondary art teachers felt the District or the N.D.T.A. should provide more inservice workshops and programs.

(b) From Visitations:

- Elementary teachers felt Pro-D workshops were not as effective as visiting art specialists.
- Elementary teachers felt the Visiting Artist programs of Madrona Centre were considered Pro-D workshops for teachers.
- Secondary and elementary teachers preferred inservice training in each school rather than centralized workshops.

- Secondary art teachers felt they needed some training in dealing with Special Education art students.
- Secondary art teachers felt visitations to other art classrooms in this District and in other B.C. districts would be valuable.

CONCLUSIONS:

The following conclusions were made by the Visual Arts Sub-Committee, based on the Survey results, school visitations and an art teachers' meeting:

1. Art at the elementary and secondary levels in School District #68 is perceived to be important in providing a balanced educational program that encompasses the whole child.
2. District support at all administrative levels is needed to develop a quality Art program.
3. Not all elementary teachers are interested or trained in teaching art. The District must rely on teachers who are interested and qualified to teach art in order to have a quality, comprehensive art program.
4. Restraint has had an adverse effect on the District's Art program.
 - Larger classes have reduced the time teachers can spend with individual students to assist them in solving their creative and technical skill problems.
 - Reduction in funding for consumable and non-consumable supplies limits the scope of the Art program.
 - It has restrained the ability of the Board to ensure that there is sufficient administrative capability to develop and implement a coordinated quality Art program K through 12, which is based on progressive development of skills and design awareness in the student.
5. There are a number of reasons (teacher interest, lack of coordinated leadership in scope and sequence skills, training) why a quality comprehensive Art program, as outlined in the Provincial Curriculum Guides, appears not to be in place in the majority of classrooms in School District #68.
6. The Secondary administrators indicate a strong support for expansion of the Art program by increased staffing, and the number of courses offered if enrolment warrants.

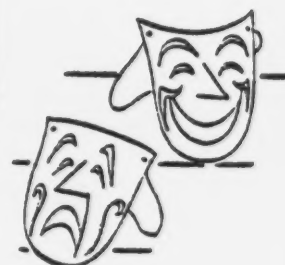
7. There is a need to develop resource materials for all areas of the Art programs in School District #68, including a detailed Scope and Sequence plan K through 12.
8. Art programs at the elementary level would be enhanced if each school had a properly equipped activity art room.
9. There is a need for greater storage capability in all schools, for all supplies, equipment and student projects.
10. Many classrooms where art is taught are not adequately equipped in School District #68:
 - . 50% have no sink or running water supply;
 - . 62% do not have moveable flat desks;
 - . 46% do not have large work tables.
11. There appears to be a lack of attention paid to the classroom environment of art rooms as it relates to the control of noxious fumes and hazardous materials.
12. There is a need for continued District-planned art workshops and school-based art workshops, as well as classroom visits for teachers.
13. There is not enough financial support for the art program in terms of:
 - . materials and supplies;
 - . capital equipment;
 - . repair and replacement equipment;
 - . field trips and tours;
 - . visiting artists.
14. The quality of the elementary art program and skills learned, are important factors in determining the quality of the secondary art program.
15. The Madrona Exposition Centre Visiting Artist Program is considered a highly valuable program by both principals and teachers.
16. There is not sufficient District support staff to assist in the development of the elementary or secondary art programs.
17. There is strong indication that Secondary Art classes often become the "dumping ground" for those students considered unable to fit (because of behavior or ability) into other elective programs.
18. There is little or no coordination between teachers regarding the planning and implementation of the art program scope and sequence in their schools or between schools.

RECOMMENDATIONS

1. It is recommended that the Board assess the classroom environment of rooms where art is taught or where equipment is located (i.e., kiln), and provide whatever control measures are necessary to protect students and teachers from the effects of noxious fumes and hazardous materials (i.e., vent hoods for kilns, proper ventilation of solvent fumes, etc.).
2. It is recommended that the Board appoint a qualified experienced art specialist as District Principal, responsible for Visual Arts to:
 - a) interpret, program and implement a K through 12 scope and sequence based on the Ministry Curricula Guidelines for Art and Drama, and provide inservice training to teachers at all levels;
 - b) provide faster communication and establish colleague support systems among art teachers;
 - c) directly administer a budget for art supplies and equipment to ensure a balanced quality art program throughout the District.
3. It is recommended that:
 - a) the budget for consumable and non-consumable art supplies be increased;
 - b) a capital budget be established to provide for the updating, refurbishing and equipping of specialized art rooms in the district.

(These increases are particularly necessary for the new expanded 8 through 12 secondary schools.)
4. It is recommended that elementary principals strive to ensure that qualified art teachers provide the art instruction to grades 4 through 7 classes in a properly equipped activity art room in their school.

DRAMA
SUMMARY OF SUB-COMMITTEE FINDINGS



ELEMENTARY DRAMA

INTRODUCTION

The Drama Sub-Committee prepared and sent out questionnaires to: Principals — elementary and secondary; one-third of the elementary teachers — primary and intermediate; Drama specialists — secondary.

Drama specialists gave the Committee additional information through individual and group interviews.

School visits were made to look at facilities at N.D.S.S.

STATISTICAL HIGHLIGHTS

PERSONNEL

(a) **Teachers**

- Drama instruction done by classroom teacher (95%)
- Training - 43% no training
 - 16% some training - University
 - 41% Workshops, Pro-D

(b) **Principals**

- Any classroom teacher should be able to teach the rudiments of Drama (74%)
- Teachers require the assistance of someone at District Staff level (70%)
- Drama specialist needed on staff (Yes - 50%) (No - 40%)

PROGRAM

(a) **Agreement on Questions**

- Fine Arts Curriculum Guide should be in each classroom.
(P - 100% T - 81%)

- Learning outcomes of Drama from the Curriculum Guide should be discussed at the staffroom level.
(P - 100% T - 65%)
- Drama is an essential part of elementary education.
(P - 81% T - 77%)
- Drama should be considered as a part of a total learning package, not as a separate item.
(P - 96% T - 89%)
- For success, teachers should feel comfortable with the teaching of drama.
(P - 93% T - 95%)
- District level assistance needed at the classroom level.
(P - 63% T - 82%)
- Visiting drama performers are an important experience in drama for students.
(P - 96% T - 96%)
- Major school productions are popular with parents.
(P - 97% T - 86%)
- Major school productions are popular with students.
(P - 78% T - 87%)
- Critical factor in implementation of drama is time taken from the curriculum.
(P - 63% T - 83%)
- District Co-Ordinator - Fine Arts would be to help the drama program.
(P - 63% T - 62%)

(b) Disagreement or Ambivalence

- The recommended use of drama in Math and Social Studies should expand the scope of drama in Elementary Curriculum.
(P - Yes 93% T - Yes 68% C.A. - 27%)
- Major school productions are popular among teachers.
(P - Yes 40% T - Yes 44%
No 41% No 45%)

FACILITIES

(a) Agreement on Questions

- Any classroom has enough potential for drama facilities.
(P - 85% T - 69%)
- Storage facilities are necessary for the placement of equipment.
(P - 85% T - 87%)

(b) Disagreement or Ambivalence

- A stage is an essential element for school drama productions.
(P - Yes 22% T - Yes 49%
 No 63% No 39%)
- A stage plus proper lighting facilities are essential elements for school drama productions.
(P - Yes 23% T - Yes 47%
 No 63% No 41%)
- Present school has the basic facilities for drama productions.
(P - Yes 67% T - Yes 57%
 No 26% No 36%)

SUPPORT

(a) Agreement on Questions

- C.R.C. has adequate materials to support drama program.
(P - Yes 4% T - Yes 9%
 No 30% No 15%
 C.A. 67% C.A. 75%)

(b) Disagreement or Ambivalence

- Drama budget adequately funded at school level.
(P - Yes 41% T - Yes 22%
 No 41% No 24%
 C.A. 15% C.A. 55%)
- Staff recognizes drama as necessary component of elementary education.
(P - Yes 63% T - Yes 45%
 No 26% No 12%
 C.A. 11% C.A. 39%)
- There is parental support for drama in this school.
(P - Yes 67% T - Yes 43%
 C.A. 22% C.A. 48%)

- There is District support for the Elementary School Drama Program.
(P - Yes 22% T - Yes 28%
No 37% No 19%
C.A. 48% C.A. 52%)

FUNDING

- There is adequate funding for Elementary Drama Programs in S.D.#68.
(P - Yes 11% T - Yes 10%
No 70% No 21%
C.A. 19% C.A. 69%)

PRO-D

- Drama workshops at the District level are necessary to assist in the development of drama in elementary schools.
(P - Yes 96% T - Yes 87%)

SUMMARY AND CONCLUSIONS

Prior to attempting to reach any conclusions mention must be made of a possible misunderstanding of terms which, though not invalidating the results of the questionnaire, does make sense of some of the conflicting answers given.

In the Curriculum Guide for Fine Arts (1985), a definite line is drawn between the terms "drama" and "theatre". It is helpful to understand the definitions:-

p. 85 - "Drama" is a developmental process centred on the learner. It involves the spontaneous, dramatic play of young children and the games, characterization and dramatizations arising from children's imagination and experiences."

- "Theatre" is an art form involving the presentation of dramatic literature to an audience."

The individual perception of the term "drama" thus becomes pivotal in understanding some of the replies. Was the line between "drama" and "theatre" understood, or were they perceived as being interchangeable? If the latter is the case, then there are bound to be fears re "cost", "time out of the curriculum" and "funding".

Personnel:

Of the teachers surveyed, almost all of them gave instructions in their own classroom in the area of drama. In terms of training, approximately half had no formal training (43%), half had experienced a workshop level of exposure (41%) and the remainder (16%) had exposure to courses at University.

Of the Principals surveyed, 74% of them held the view that the rudiments of drama should be taught by the classroom teacher, while 70% also saw the need for assistance in this area from a District level.

Both groups agreed (63%) that the appointment of a District Co-Ordinator of Fine Arts would be a positive step in the advancement of drama in S.D. #68.

Programs:

Of the 13 questions posed, Principals and Teachers agreed on 11 of them. Major areas of agreement were:-

- (a) The 1985 Fine Arts Curriculum Guide should be in each classroom and the Learning Outcomes contained therein pertaining to drama need to be discussed at the school level.
- (b) Drama is seen as an essential part of elementary education but in an integrative rather than a specific subject sense.
- (c) To be successful in the teaching of drama, teachers need to feel comfortable with the idea. Some assistance at the District level would be an advantage.
- (d) The Fine Arts Block Booking Program is viewed as an excellent vehicle by which to expose the elementary school child to aspects of drama and theatre.
- (e) Major school productions (seen as drama) are favorable with parents (87%) students (87%), but not so popular among principals (Y - 40%, N - 41%) or teachers (Y - 44%, N - 45%). The time taken from other curriculum areas seems to be a major factor in this attitude.
- (f) Principals, more than teachers, seemed to be aware of the recommendations re the inclusion of drama in the new Math and Social Studies curriculums.

Facilities:

This section is most relevant to the comment given at the start of "conclusions" concerning the perceptions held of the definitions of "Drama" and "Theatre". The tone of the answers - "any classroom has enough potential facilities for drama" and the recognition that neither a stage nor proper lighting are essential elements needed in an elementary school, would seem to indicate that the separation of "drama" and "theatre" might well be understood.

Support:

Another section wherein the definition of terms colors the perception of the person answering the question. In reply to the query involving the adequacy of materials at the C.R.C. to support a drama program, both Principals (67%) and Teachers (75%) professed "cannot answer". One may surmise that this could be due to the relative unimportance of the subject in schools. The

C.R.C. operates basically on the rules of supply and demand. If there was a heavy demand for elementary drama materials, efforts would be made to meet the demand. Since demand is low or negligible, the quantity of C.R.C. supplies reflects the demand.

The wide range of ambivalence in the remaining questions leads one to assume that the person answering began to think "what answer is most appropriate?" This, together with the aforementioned problem of perception led to a most untidy section of answers.

Funding:

Teachers do not know the answer. Principals take the point of view that if demands are to be made of them reimplementation, then budget increases will be required to cover any costs.

Pro-D:

High agreement on the need for district workshops to assist in the development of drama in elementary schools. (P - 96%, T - 87%)

RECOMMENDATIONS:

1. Awareness - The Fine Arts Curriculum Guide should be read by every educator.
2. Professional Development - More "drama-centered" professional development activities such as the M.A.D. workshop held last spring should be organized to increase awareness of cross-subject integration of drama.
3. Block Booking - Budget should be increased, especially for small schools. the professional artists provide an inspiration as well as develop an appreciative audience.
4. Drama Resource Teacher - There is a need for an advocate for drama to implement the Fine Arts curriculum, to provide professional development activities and assist with the Block Booking Program.

<u>SECONDARY DRAMA</u>

INTRODUCTION

OBSERVATIONS

Eight teachers of secondary drama or theatre courses completed the Survey of Secondary Drama Teachers; seven secondary administrators completed the Survey of Secondary Principals. Given such a small population, percentage responses to the questions are virtually meaningless.

PERSONNEL HIGHLIGHTS

There are no full time drama teachers in S.D. #68. Teachers of drama are generally experienced teachers, reporting a minimum of 10 years of teaching. Few of the teachers have experience teaching drama at the elementary level. Five teachers indicated they had university level preparation to teach drama, five indicated their involvement in community theatre was an additional qualification for teaching drama, and seven indicated participation in theatre workshops further enhanced their teaching qualifications.

PROGRAM HIGHLIGHTS

A majority of the drama/theatre teachers carefully follow provincial curriculum guides, while all find the guides useful in terms of process. A majority find the guides useful in terms of product.

In terms of the future development of the District's drama/theatre program, not one teacher could indicate a belief there is evidence a long-term goal of the District is to develop a strong secondary drama program, and not one believes there is sufficient District support staff to assist such development. All seven of the teachers answering the relevant question indicated there is no evidence of strong collegial interaction and support among their group, and only three indicated any conviction the District drama program requires a District co-ordinator.

Administrators, while recognizing drama groups are good ambassadors within the community, agree with drama teachers that there is no evidence the District has as a long-term goal the development of a strong secondary drama program - yet four of the seven believe there is a sufficient district support staff to help develop the program.

FACILITIES HIGHLIGHTS

Three of the eight respondents indicated drama/theatre facilities at their schools are used exclusively by drama/theatre classes; four teachers indicated their use of drama/theatre facilities is inhibited by hall traffic; four indicated their drama/theatre facilities are adequately soundproofed.

Teachers indicated available sound systems, lighting systems, wiring, and storage space are less than satisfactory. Storage space is inconvenient, and a separate set preparation unavailable, for six of the eight teachers.

Several teachers made strong individual pleas for improved facilities. One indicated one school's facility exists because of "nine years of exhausting campaigning and hard work plus assistance from parents". That particular facility is not a "theatre" however; it is a converted utility room.

While there is uncertainty drama programs would be expanded if enrolment warrants, there is also uncertainty the school administrations adequately support the drama production; three teachers indicated show/performance receipts are essential revenues to their drama/theatre programs. Only two of the eight teachers indicated a specific budget allocation within their schools for theatre/workshop visits, and only one indicated knowledge of such allocation at the District level. Four of the eight teachers believe costs of theatre/workshop visits prevent students joining those visits.

SUPPORT HIGHLIGHTS

Only three of the eight respondents believe the staff at their school recognizes the drama program as a necessary component of the secondary curriculum, while six of the eight believe their school administrators have such a view. While three teachers believe District senior administrators recognize the drama program as a necessary component of the curriculum, only one believes the Trustees subscribe to that view. Only two teachers believe the School District is recognized provincially for its outstanding secondary drama program. Two teachers think there is strong parental support for the secondary drama program.

Five of seven secondary administrators believe the staff at their schools recognize the drama program as a necessary component of the secondary school curriculum, a more positive view than that held by drama teachers. Administrators are as convinced as drama teachers are that District senior administration staff and School Trustees do not recognize the drama program as a necessary component of the curriculum. Five of seven secondary administrators do not believe their schools have an adequate comprehensive drama program, and only one believes secondary drama teachers are recognized for the quality of their instruction.

CONCLUSIONS:

The only identifiable strength of the District drama/theatre program is the quality of the teachers — they are experienced and dedicated, and must somehow satisfy the demands of the curriculum while using inadequate facilities, struggling with inadequate budgets, and fighting continually to raise the profile of their program in the face of the apparent apathy of District administration staff and School Trustees.

The weaknesses are apparent and numerous. Facilities are inadequate and inappropriate, budgets are inadequate, and there is no apparent support for the drama/theatre program from District administration staff or School Trustees. Drama/theatre teachers are less certain than administrators are that school staffs support drama/theatre programs, but both groups agree there is no evidence of long-term planning by the District to promote the development of its drama/theatre programs.

RECOMMENDATIONS:

1. District 68 Trustees should undertake a program of construction of adequately equipped theatre facilities at each secondary school. this must be construction of new facilities, not conversion of existing ones.

Such a program would serve to raise the profile of the drama/theatre programs in the minds of teachers, school and district administrators, trustees, and the public.

2. A District Fine Arts Coordinator should be appointed. In terms of the theatre/drama programs, the Coordinator's responsibilities would focus on raising the programs' profile, developing greater collegiality between teachers in the programs, and initiating long-term planning for the programs' future development.

**SCHOOL LIAISON COMMITTEE CHAIRPERSONS
SUMMARY OF SUB-COMMITTEE FINDINGS**

Twenty-two responses were received from the 39 questionnaires sent to the School Liaison Committee Chairpersons of 31 elementary and eight secondary schools.

The responses received indicate that every grade level is represented. In one instance, the questionnaire was completed by more than one person and resulted in some questions having two answers because a consensus could not be reached.

Excluding the "Cannot Answer" category, the following results were obtained:

- The respondents were overwhelmingly in agreement that the Fine Arts are an important part of a child's learning.
- Twice as many respondents (14/21) agreed than disagreed (7/21) that more time should be allocated to the Fine Arts. More than half (12/20) say they should be taught by specialists.
- There was 100% agreement that the Music program was satisfactory; 16/18 respondents indicated satisfaction with the Band program. There were fewer respondents (12/18) indicating satisfaction with the Art program. With the Drama program, twice as many respondents (10/15) were "not satisfied" as were "satisfied" (5/15).
- A similar pattern between the two categories - Music and Fine Arts (Drama/Art) - was discernible at the elementary level in the three S.C.A.T.E. surveys. More parents of elementary students indicated satisfaction with the Music program (70-84%) than with Drama/Art (60-69%). At the secondary level the Fine Arts were treated as a whole; therefore, no such comparison was possible. However, a larger proportion of parents (54-75%) indicated satisfaction with the Fine Arts program than did the high school students (43-66%). See Appendix B, Survey of Community Attitudes Towards Education.
- Four times as many children were receiving private instruction in Music (12) as in Art (3) or Drama (3).
- In terms of funding, respondents perceive that there is inadequate funding for Drama (11/14) and Art (12/17), but are evenly divided regarding Music - 9 who say it is adequate and 9 who say it isn't. However, a large majority of the respondents agree/strongly agree (13/16 and 14/17) that more funding should be available in all three areas. In addition, there are slightly more respondents (11/20 to 9/20) indicating that the Fine Arts should be affected only to the same degree as other subject areas when funds are limited.

- Facilities are perceived as being adequate by six respondents and inadequate by fourteen.
- Except for one response (1/22), all agreed or strongly agreed that performances and art displays were an important part of a child's school life, and a very large majority (20/23) were impressed by student performances in the Fine Arts.

There were a total of 374 responses on the 22 questionnaires returned. Fifty-five responses were in the "Cannot Answer" category. Respondents most often chose "Cannot Answer" to questions pertaining to: 1) satisfaction with the Fine Arts programs; 2) knowledge about financial support; and, 3) more funding. In all three areas, questions on "Drama" received the most "Cannot Answer" response, followed by Art, then Music.

CONCLUSIONS

It can be said that the Chairpersons of S.L.C.'s regard the Fine Arts as a very important part of a child's education and value student performances and art displays. They also indicate that the Arts should be taught by competent teachers in adequate facilities and should not be adversely affected any more than other subject areas during periods of restraint. Furthermore, they provide private lessons for their children in Music more than in Art or Drama, are more knowledgeable about and more satisfied with the Music program than they are about with Art or Drama. Thus, the more familiar the Fine Arts area, the higher the satisfaction.

RECOMMENDATION

Educators at all levels should inform parents about the Fine Arts programs in their school/district and celebrate their excellence.

APPENDICES

APPENDIX A
INTERIM REPORT

FINE ARTS EVALUATION

INTERIM REPORT

FEBRUARY 8th, 1988

One of School District #68's aims is to provide students with the opportunity "to gain exposure to, and experience in, fine arts". The Fine Arts as defined by the Ministry of Education include music, art and drama and the curriculum focuses on two aspects - creation and appreciation. The Fine Arts are recognized as having interrelated elements and common goals while at the same time having discrete characteristics unique to each subject area.

To reflect the integrity of each subject area, the Evaluation Team for the Fine Arts examined each area separately. The summary and recommendations are, however, presented for the areas together.

Traditionally, School District #68 has had a Music Coordinator and under his exceptional leadership the music programs in School District #68 have flourished and gained national and international recognition. The other two subject areas, drama and art, have not been as fortunate in that this leadership and advocacy have been wanting at the district level. It is the general consensus of the Fine Arts Evaluation Committee that the two areas - art and drama - require a comparable level of coordination in order for the district to pursue excellence in all areas of Fine Arts education. This need is reflected in the responses to the surveys conducted by the Evaluation Committee and at the interviews that were held with various target groups.

PERSONNEL

Subject to available funding, the Committee recommends that there be a district coordinator for each of the three Fine Arts areas in order to at least maintain the level of service and excellence in music and at the same time try to address the needs indicated in the other two Fine Arts areas.

Interim Report (cont'd)

Recommendation 1: A district coordinator be appointed for each of the Fine Arts areas.
or
If this is not possible, two coordinators be appointed—one in music, the other in visual art, either one to be responsible for the drama program in School District #68.

Information on staffing from districts enrolling greater than ten thousand students shows a variety of staffing combinations and terms of appointment. See attached summary.

It was evident that the considerable strength of the District Music program is on-going, well established, carefully coordinated and the learning outcomes exceed many of the requirements of the music curriculum. The Committee perceives that this is very much due to the position of the coordinator at a district administrative level with a budget and input into staffing.

Recommendation 2: Whatever options or structure the Board chooses or puts in place these coordinator positions be at a district administrative level with a budget and input into staffing to ensure a balanced, quality Fine Arts Program in the district.

Some priorities the Committee wishes the coordinators to consider are:

- a) a meeting with the Evaluation Committee and the specialists before setting future directions.
- b) the development and implementation of sequential programs for art and drama following the 1985 Elementary Fine Arts Curriculum Guide.
- c) some consideration for expanding the secondary music program to be more comprehensive in its offering, for example: by establishing a pilot choral program at one secondary school.
- d) some provision for an adequate budget for consumable and non-consumable art and drama supplies, especially in view of grades 8-12 reorganization.

FACILITIES

Some potentially hazardous situations have been brought to the attention of the Committee which need to be addressed immediately.

1. There is a lack of proper ventilation in areas where solvents and kilns are in use.
2. The noise level in some of the music rooms may lead to possible hearing problems in both students and teachers.
3. The lack of storage space for equipment may cause traffic problems and possibly endanger the safety of the people in the vicinity.
4. The equipment being used in some instances requires updating, refurbishing and replacing in order to meet a satisfactory safety standard.

Recommendation 3: An equipment inventory and health/safety check be carried out.

Recommendation 4: The Board vigorously pursue the Ministry of Education to release funds to build the music buildings for Woodlands and Barsby in the interest of safety and equality of facilities for all secondary schools.

Drama, at the elementary level, is woven into the total school curriculum. At the secondary level adequate facilities and equipment are needed not only for drama classes but also for rehearsals and performances. The respondents perceive a need for new theatre facilities similar to the district music buildings.

Recommendation 5: The Board begin a procedure whereby the planning for drama/theatre facilities be started immediately.

CURRICULAR GOALS

The Committee recognizes the tremendous energy expended by specialists and generalists at both the elementary and secondary levels to provide learning experiences for students to meet the dual goals of Fine Arts Education-creation and appreciation. Two outside groups which assist the schools in meeting these goals are the Madrona Centre "Artists in the Schools" Program and the Fine Arts Block Booking Program. Both programs have experienced unqualified success in introducing students to practicing artists and performers and enriching the experience of students. Teachers and principals are unanimous in their support of both these programs. In the opinion of elementary teachers, visiting artists provide professional development opportunities to teachers and the fine arts performances provide both audience training, modeling and career awareness to students.

Recommendation 6: The Board make provision in the budget for the Madrona Center's "Artists in the Schools" program and the Fine Arts Block Booking program to enable students throughout School District #68 to have full access to them.

Interim Report (cont'd)

ACKNOWLEDGEMENTS

Since its inception on November 9th, 1987, the Committee members have had an opportunity to meet with and hear from 375 members of the teaching force of School District #68 and have been gratified by their enthusiasm and dedication to their profession. We are indebted to them for completing the surveys, making valuable comments and in inviting us into their classrooms. We sincerely hope we have reflected their perceptions and identified the areas needing improvement as well as those of excellence.

This is an interim report. the full report will include specific and detailed recommendations for each area of the Fine Arts - music, art and drama - as well as technical information and comments from respondents.

Respectfully submitted:

FINE ARTS EVALUATION TEAM:

External:	John Charnetski	Malaspina College
External:	Rae Fetherstonhaugh	S.D. #35 (Langley)
Sec. Admin.:	Roger Smith	Ladysmith Community School
Elem. Admin.:	Tony Broderick	Ladysmith Intermediate School
	Mas Fukawa	Cilaire Elementary (Co-chairperson)
Teachers:	Marion Vint	(retired)
	Marv Worden	Cilaire Elementary

**SUMMARY OF STAFFING AND TERMS OF APPOINTMENT FOR FINE ARTS
EDUCATION IN DISTRICTS GREATER THAN TEN THOUSAND STUDENTS**

SD #23 (Kelowna)	Fine Arts Resource Teacher, basically implementing the new elementary FA curriculum. Appointment for 87/88, maybe 88/89.	No recent evaluation
SD #24 (Kamloops)	FA coordinator, three year appointment, basically elementary, District FA committee in place Sept. /87.	No recent evaluation
SD #34 (Abbotsford)	Coordinator for FA K-12, on-going appointment.	No recent evaluation
SD #35 (Langley)	District Administrator of Instruction, K-12, all subjects; 1.5 Music helping teachers since Sept. /87, (.8 Art helping teacher for elementary requested), drama workshops provided on a "needs" basis.	Music evaluation 1985
SD #36 (Surrey)	Music helping teacher K-12 plus one supervisor who spends some time on FA, both on-going appointments.	No recent evaluation
SD #37 (Delta)	No district personnel	No evaluation
SD #38 (Richmond)	Six people in a Learning Services Team cover all curriculum areas ... two of these have assignments in the FA area.	No recent evaluation
SD #42 (Burnaby)	Supervisor of FA - esp. music, 0.2 assisting teacher for elementary art (former is on-going, latter is 87/88 appointment).	No recent evaluation
SD #43 (Coquitlam)	2 coordinators, one for Music and performing arts, the other for art drama, 3 year appointments but may be extended for a further 3 years	No recent evaluation

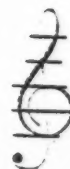
Summary of Staffing & Terms of Appointments (cont'd)

SD #44 (North Vancouver)	Music Coordinator for Band and strings, half time art consultant (really as a result of excess secondary art staffing), former is on-going, the latter is year by year.	No recent evaluation
SD #57 (Prince George)	2 Music advisors who coordinate the K-5 Kodaly program (2 year appointments), 2 directors of instruction have responsibility for curriculum committees for Band and FA ... not full time assignments (they do lots of other things, too).	Recent evaluation

APPENDIX B
COMMENTS AND STATISTICAL DATA

COMMENTS

MUSIC



A. Elementary Teachers

1. The schools have a strong Kodaly and band program. Do they also have to have choir? Can they not be incorporated?
2. #3—Music can be taught by classroom teachers if inservice training is given and audio/video tapes are provided. #32—quality and continuity of music education is seriously affected by lack of funding, but the Coordinator plays a vital part - to the extent existing funding allows. #39—I don't like the term compulsory-desirable O.K. - I strongly feel upper intermediate students have been severely limited in their music education. No students I have taught have received any Kodaly beyond grade 4, and even those students taking band have suffered from a serious lack of facilities and instructional time.
3. I am not familiar with Kodaly and therefore feel I can't answer accurately. The Band teachers are a special breed who are not fully appreciated - more could be done on a District basis to either recognize their enormous contribution (i.e. relieve funding pressures for trips and contests or, as is the practice in some high schools, employ the same financial help given to travelling coaches or relieve their timetabling troubles by placing band at the top of priorities lists or by creating realistic workloads for the band instructors). They are a unique group with special skills and attitudes. Few teachers must demonstrate their abilities to motivate and teach (prior to Government tests) - but Band, Music and Drama teachers must do so. The Band and Music specialists with whom I deal (south part of the district) are excellent teachers going an exceptional job.
4. I don't think music teachers should be subject to "burn-out" any more than any other teachers. Stress levels depend on individuals and while music teachers may have some different kinds of stress, they don't appear to have more stress.
5. I taught in District #68 for 4 years before the Kodaly music program was introduced (with its music specialists). Before this program, music was a "hit and miss" subject, with some classes getting a rich program and others a poor one. Now, all children are given a good introduction to music in the elementary grades. I feel the Kodaly program is excellent and essential.
6. I have not found the Kodaly music program very effective in my class when it is used solely. The program should be complemented by more popular children's songs (Raffi, etc.).

7. I feel the present Music Coordinator of District #68 has done an excellent job of not only building up the program, but also demanding superlative standards of music which he taught to pupils of the District and made available to the teaching staff. The New Generation Choir attests to this fact. I strongly approve of the Kodaly method of teaching and strongly advise it be continued. I feel that pupils should be given the finest and widest scope to learning the precise fundamentals of music and be a part of sharing their achievements with the community. Highest standards coupled with the joy of music should be maintained. Learning should be available to all pupils.
8. I think Nanaimo's Music program is outstanding and I think Alastair Hight played a very important part in that. Music is an important part of education as it develops listening skills, coordination, and an appreciation and enjoyment of music. Our Music program is the best in the province (the only area where we've maintained our high standards during restraint).
9. Music is an essential component to all children's upbringing, they are able to express themselves through music whereas they might not in other areas. I would welcome more class time to teach music and to learn from others.
10. The music program is exceptional in our district. Why is music so highly developed in this district while the other areas of Fine Arts are not?
11. I have met many music teachers (in my primary grades) and have yet to find one who is not dedicated, hard-working, patient, and talented. Nanaimo should be proud of its music educators!
12. In my experience, problems arise when students from out of district move into a Kodaly music program at the intermediate level. They are often lost, frustrated, and at-risk either as to their perception of music education or as behaviour problems. The same applies to students who for whatever reason have not learned the concepts taught in the early grades. I would like to see an alternate program taught in grades 4 and 5 with emphasis on enjoying music rather than learning theory/concepts/skills.
13. With reference to #18 - seems that in most schools, P.E. enthusiasts are difficult to work around when the gym is needed for P.E., games, etc. #32 - The gold medals are a result of the very specialized music methods used by our teachers, the materials that have been published in the district to accommodate Kodaly teaching, and the encouragement and assistance offered by Alastair Hight. He will be missed.

14. I hope this is of some help to you. I was unable to answer many questions due to lack of communication with those involved. Also, there is a lack of knowledge on my part as to the role of the Music Supervisor and the Kodaly teachers.
15. I enjoy seeing the results that Kodaly music teachers are getting with my students. They acquire for the most part a love of singing, a healthy attitude toward music in general and choral skills to last a lifetime. I am strongly in favour of the program continuing with no further cutbacks.
16. I have had Kodaly in my class for many years. I feel this year has certainly been the most enjoyable and productive. I am sitting in on all lessons as it is being done so well.
17. District #68 has the beginning of a fine music program. If it's promise is to be realized more time and personnel will need to be allocated to it.
18. Generally I am pleased with our current elementary music program. I am of the opinion that our district music teachers, at the elementary level, are some of the "unsung heroes" of our system of education.
19. The questions seem strongly biased to support the music program. Not a non-biased questionnaire!!
20. We must have a Music Coordinator position , preferably at administration level or a Fine Arts performance with a major in Music. a "resource Music teacher" would not be enough. Schools need at least one empty room to use for Music and Drama. Some school time for Choir is also justifiable. At my school Choir involves 95 students. No other activity can involve such a large number and at all levels (Gr. 3-7). Therefore, at least 1/2 hour per week of school time and an empty room is not an unreasonable request.
21. As much as I support the Kodaly music program, when funding is limited I feel we must ensure that the "academic" subjects are adequately funded first. While every effort should be made to keep music in the curriculum at all levels, we must establish priorities.
22. I am only familiar with the band program which is excellent. The students respond enthusiastically to this activity yet, at grade 7 level, resist singing - in choirs or classrooms. Music is a specialized talent - training is required - hence the need for specialists. As a classroom teacher I will attempt being a mathematician, a scientist, a linguist, a P.E. buff, even an artist, but I cannot, even reasonably, teach music.

23. As a classroom teacher with a singing range of 2 or 3 notes I'd pity the class I'd have to teach singing to. I think the Kodaly program is wonderful!
24. A lot of emphasis is put on P.E. and it is very difficult to get the use of the gym, especially when music concerts are extremely high profile - every student participates and most parents are there to watch it. And yet we can never get the gym for the few rehearsals and concerts that we need it for. (This is a real sore spot - I have raised the issue at several staff meetings and NOTHING ever gets done.) For example: again this year the gym was totally monopolized by basketball until Friday, Dec. 11. We had 1 1/2 days for the rehearsals before our Christmas Concert. IS THAT FAIR?
25. I find that although the Kodaly program provides a good base to the Music program, it is carried on too rigidly and intensely to the detriment of "fun" music activities. I have really noticed an attitude change (positive!) when some substitutes just have fun with classes exploring different musical instruments and songs.
26. Although I think Kodaly is an excellent program, I do feel that in Primary especially more relevant songs could be taught and the program could be more fun - material by Raffi; Sharon, Lois & Bram; Charlotte Diamond, etc. could be used. Kodaly is rather "stuffy". I think the large turnover in Music teachers in our school has led to music not being a very high profile activity. There is no continuity or carry over from year to year. Also, as far as I know we have no staff members with music training that can work with choirs, productions, etc. So, music is almost solely the "Music teacher's" responsibility.
27. There are too many 'cannot answer' responses for the population you are sampling. Regular teachers may not be familiar with this aspect of the curriculum (question 9, 16, 19, 22, 23, 29, 31, 10, 11, 12, 13, 14).
28. Why weren't the pages of this questionnaire back to back rather than leaving one side blank?

B. Elementary Principals

1. In the Fine Arts area, Music has been given more than its share of time and money! I feel the skills and talents of students in the visual arts and drama areas need greater attention. Students in low socio-economic environments frequently do not have the parental support and financial support necessary to take advantage of Band programs. Choir, especially at Intermediate level, should be extracurricular, then only those who are interested and motivated need participate.

2. 36/37 — don't have enough understanding of choir to answer (though I believe it should be optional as it would be a carryover of the K program).
3. a) The program should be adapted to more contemporary tunes. b) However limited, students should learn the same songs, i.e., a minimum of 3-4 annually. c) #28 - Why has this question been included? One teacher's 'burnout' is another teacher's 'turn-on'. 4) Extra time for choir is necessary.
4. There is a need for more development of voice in the music program, especially in the secondary grades.
5. #3 - maybe up to grade 3.
6. Intent of #35 & #37 not clear - not in favour of more work assigned outside the class.
7. This program coupled with APDT has proven to be most successful in my opinion and I would like to see it continue at the current 87/88 standard.
8. The teaching of music must be done by specialists. Classroom teachers without a background in music do more harm than good if forced to teach music. Nanaimo has been blessed with an outstanding overall music program. Efforts should be made to improve those aspects of the program that could involve more students at the upper intermediate and junior secondary levels.
9. Although #38 & #39 refer to the Kodaly program, in my opinion that could be changed to any basic music program.
10. A classroom-based music program (not necessarily Kodaly-based) should be available for grade 6 & 7 during class time.
11. a) An instrument and vocal program should be available to grade 4, 5 (6) and it could be Kodaly-based or related. b) Teachers of Kodaly music must find the repetition monotonous - it sometimes appears to be and given that they repeat lessons 5 to 6 times a week, year after year, it isn't surprising. This boredom contributes to burn-out (in my opinion). For many students the joy and spontaneity in singing has been lost and singing and become a very "serious business" in our schools. I question the value of that, yet I appreciate the very high level of skill development-balance?!
12. Grades 5-7 need more than Kodaly. I would like to see some variances from Kodaly, i.e. incorporate other music.

13. Exposure to music provides an insight into a lifetime of pleasure. It can provide a strong sense of belonging to the group as well as intense personal satisfaction. It enhances listening skills and focusing of attention on the job at hand. Nanaimo Music teachers give far beyond the call of duty over and over again.
14. The Kodaly program is great. Anne Smith is first class!!! However, we are an immersion school and should have it taught in French.
15. Kodaly program should be expanded to include Kindergarten (add District Music teacher assignment to include K).

C. Secondary Teachers

1. I would like to voice three concerns: 1) To ensure continuity, adequate funding/staffing and therefore quality in our District Music Program (all levels), a District Music Coordinator is essential. Administrative responsibility and political representation for Music program concerns can be properly dealt with by such a position. A District Music Resource Teacher or Principal position is not sufficient. 2) A quality Music program requires quality equipment, facilities and a lot of music material. Funding must meet these needs and keep abreast of sharply rising costs (150% increases). 3) Secondary Band Directors, in particular, are overloaded. Increased staffing will reduce "burn-out" which is becoming a reality for some.
2. The Coordinator of Music is absolutely essential to maintaining a high quality program. One FTE is servicing Wellington-priorities of numbers and student demands have focused on Band. The addition of 1/2 FTE would allow providing a more comprehensive program. At present 213 students are involved in Band. Perhaps restructuring will provide more of an opportunity to service students in choir.
3. 1) Woodlands and Barsby must have suitable music rooms. 2) The administrative support varies in the district staff and from school to school. 3) Nanaimo's band programs are considered outstanding nationally, but our lack of choral music is an embarrassment. 4) Each secondary school should have two music teachers to realize the aims of the provincial curriculum, to provide flexibility of scheduling and teaching, and to cover the whole range of courses. 5) The IB programs force students out of the arts - the very students who need the arts most for a complete education. 6) There are many funding inequities. One example: secondary teams receive Board money for uniforms - bands raise their own. 7) Secondary bands have strong parent/student fund-raising programs to fund not only trips but also supplies and equipment when the Board allowance is not sufficient to run an excellent program (\$20,000+ raised annually at NDSS). 8) It is essential that

music has a Coordinator or an advocate of some sort who will continue to fight for its survival.

There are all too many administrators who would neglect music and channel funds and support to their own pet causes. The excellence we have worked so hard to achieve could soon become mediocre without an advocate. 9) The band program has enriched the lives of so many students, elicited so much parental and community support, and brought so many provincial and national honours to District #68 that it should be preserved and enhanced through the grade re-organizing phase and for many years to come.

4. I would like to see this district appoint a "Fine Arts" Principal (not Coordinator) to act as an advocate at the "political level" for the area of the Fine Arts. Administrators without a background in Fine Arts do not appreciate their value or support them in the same manner that, for example, P.E. is supported. I would also like to suggest that a 1/2 time elementary resource teacher in music be appointed to bolster and support the Kodaly program at the elementary level.

Music facilities at Barsby and Woodlands MUST be provided! It is totally UNFAIR to expect teachers in these two schools to provide the best possible services to students given the inadequate facilities that now exist.

Funding and support for Art and Drama also needs to be upgraded. As long as conditions for the "Arts" remain as they are, people-including students, other teachers, administrators and parents-will continue to look upon the Arts as "frill" subjects. They are nice to have, but not as important as other "academic or P.E. related subjects".

5. Currently all transportation costs to concerts, festivals and events, which enable the band program to have such a high profile and bring credit and rewards to the students and school, is funded through student-parent-teacher fund-raising. A large load could be lifted from the programs if transportation costs could be funded by the School District.
6. #33 - strongly agree. I receive no money from Ladysmith High School for music. The semester system is not compatible for the band program. Stage Band is extracurricular at L.S.S. A grade 8 Band class of 39 students is too many. #26 - yes - I teach a total of 230 students.

D. Music Specialists

1. We take pride in the excellent music programs offered in Nanaimo which outshine most other school districts in this province! The Music Coordinator's role is essential. I recommend there be a

"Principal of Music" or "Fine Arts" appointed to oversee and "administer" the continuing success of our Music programs. Ideally it would be also good to have more focus on Drama and Arts at the elementary level as well. Perhaps an Arts specialist to coordinate extra workshops in the schools which could help classroom teachers for resources and ideas.

Drama bridges both music and the visual arts. A good drama program could also exist but would need a specialist with clear goals and support staff to coordinate activities in the schools. All these things take time, time which is already spent teaching other things.

As it is the Music program is successful because of its structure, clear goals and district support. It cannot be watered down any more than it has been, nor should the Music teachers be expected to "add on" to their loads.

At the secondary levels, Grade 8-12, more students would like to take more fine arts electives: 1) if they were offered by effective teachers, and 2) if the timetable - course load allowed it. For example: if a student wants to go the academic route, but also wants to learn life skills (i.e. cooking, typing, carpentry, etc.), then they have no electives left to continue with Band, Choir, Drama, Art, etc. Scheduling needs changes, to allow our students more opportunities to try a variety of courses. Life for them will become more interesting and enriched.

2. It's difficult to be dogmatic about many of the areas raised because the issues aren't black or white and often agree or disagree doesn't address the pro and con of the issues and consequently you've witnessed a lot of comments to your questionnaire.

#35-40. I wasn't sure if the focus was extra-curricular vs compulsory or starting level - grade 5 or 6 or 7. I chose the former as my focus.

#37. If the district wants to improve the singing program, it needs to more actively foster choirs. Band is successful and is taken in school time. However, it does not necessarily follow that offering choir in school time will lead to choir at junior and senior levels. There is a problem of perception by the grade 7 children that choir is not "cool". There is always a drop of enrolment (in band) from grade 6-12 ... if numbers were large, with competent, qualified teachers ... maybe this aspect of a music program could be developed. However, there's only so many hours a week that the curriculum can afford to support. Maybe if we studied districts with successful choral programs we might get some ideas for fostering a successful progressive band program.

#39. If we're wanting a sequential, logical, progressive music program throughout, then the Kodaly-based music program must be offered in every school throughout the district. In other districts

there are good things happening but it is in pockets. So if you live in "a" district your child is exposed to ... and if you live in "b" district then your child is not growing in this area but perhaps in a different area or maybe there's just a void. I think this is one reason Nanaimo's music program is so successful.

3. It is my opinion that the music program needs the expertise of, in his absence, Alastair Highet. He has done an extremely capable job.
4. Nanaimo has an excellent Music program. This is due in large part to having a Coordinator responsible for administering the total program. This position is essential to coordinate the many facets of the program. School District #68 has created an excellent environment for Music education. The students are the direct beneficiaries of this philosophy. The community at large benefits from this philosophy.
5. Facilities in this district are sadly lacking for what might be considered a very high profile class. Two secondary schools have totally inadequate facilities and there are absolutely no facilities whatsoever for elementary band, choir or Kodaly. Band is most often fitted into a gym, a portable, a library, a staffroom, a rented church (between the pews), a rented hall (often flooded or unheated). A good portion of class time is needed to construct a class setting and replacing all that which had to be moved.
6. Teaching elementary band is, at the best of times, a strenuous and difficult position. I feel that my teaching could be much more effective if assigned a smaller student load. As it is, tight scheduling and travel time really limits my chances or opportunities to work individually with students who truly need extra help. Teacher/student contact time is too short. Additional staffing would benefit students and present staff workloads.
7. Students in grades 5-6 are bused to Cedar Jr. Sec. for band. some answers reflect this unique situation.
8. I am concerned that Alastair's retirement may mean the end of an "era". We need a Coordinator's position to provide liaison between elementary and secondary teachers, as well as leadership in professional development, and upgrading of teacher's skills.
9. I think the Kodaly-based music program should be available in class time to Kindergarten children.
10. The Kodaly-based music program should be available to Kindergarten classes also.
11. The Kodaly-based curriculum requires some updating and revising, particularly with regard to goals and materials, if it is to maintain its uniformity as a district-wide program. The Kodaly-

based curriculum develops all aspects of music learning - hearing, heart, hands and head - in balance. It is excellent in that it is child-centered, developmental and taught through a variety of activities and even games. But the curriculum must reflect today's classrooms and today's children and therefore revision must be an integral part of the program.

12. A music room, either shared or separate from a band room, would allow the music teacher an appropriate place to hold classes and store equipment. When a classroom or portable is not in use, this should always be an option. The position of Music Coordinator is a vital part to the Music program and should be emphasized when discussing its future. Highly visible events such as the Choral or Biannual Music Evening would not and could not be successful without a central figure organizing and coordinating the program. A loss of such events would be a great injustice to the students, parents, teachers and Nanaimo community. also, a spokesperson and organizer for the teachers is an absolute must if the program is to continue.
13. We have had a terrible problem getting the use of the gym. It is totally monopolized by teams morning, recess, noon and after school by a few people - and right up to the week of a full-scale major concert (example this Christmas, the gym wasn't available until the week of Dec.14, which is far too late), especially since the Music concerts are very high profile and include every student in the school - not just half a dozen kids. (And they are excellent for school spirit, etc. Why is it so difficult for us?)
14. With regards to questions 18 and 19, I feel that most staff members see me and the Music program as a "prep" period and most administrators are mainly concerned with performances.
15. 1) #19, 20, 25, 26 - these items are difficult for me to assess because I have been away from the district and many changes have taken place. This year, I have three new schools and have not been able to get a complete feeling re how parents and staff view music programs.

2) I feel strongly that the Music program should begin in Kindergarten - "the younger the child the better", where music is concerned. Many Kindergarten teachers do not feel comfortable teaching music.

3) Regarding a Fine Arts Curriculum. I can see how music, drama and art are related, but where most classroom teachers could carry out an art lesson or produce some form of theatre, the music program (any method) requires some degree of special training which not all teachers have. Should there be a music resource teacher?-preferably one who could correlate with music, arts and crafts and assist the classroom teacher develop some theatre.

- 4) Although the Kodaly program in Nanaimo has been "watered down", it is still considered, on the national level, as one of the best in Canada. What a waste if it should be lost for lack of a "music head" to carry it into the future.
16. #3 - There are exceptions, I think.
#4 - " " " " "
#37 - Ideally, I believe that choir should be twice a week - one period in school time, one period extra-curricularly.
17. In regard to question #3, the concept of music being taught by classroom teachers with support of the District music staff was tried several years ago with very limited success. At this point in time the District Music teacher provided two lessons per week which the classroom teacher was required to observe and then he/she was supposed to continue with a follow-up lesson.
18. I would like to further elaborate on question #5. The present music program is based on the Kodaly program but cannot be truly Kodaly within the present time restrictions of two half-hours per week. Another allotted half-hour per week per class would be the vehicle whereby which more of the specific goals of the Kodaly program could be realized.
19. Looking at question #16, in regard to facilities for the Kodaly-based program it would be ideal if there were a music room in each school which would be void of any furnishings so that movement and singing games could be facilitated with a minimum of fuss. If a desk top was required the class would stay in their classroom and the teacher would come to them.
20. Further commenting on question #27, so far we have evidence of a strong compulsory Kodaly-based choral program from grades 1-5 and a band program offered from grades 6-12 on an optional basis. I would like to see the choral program continued from grades 6-12 with students having the option of taking either choral, band, or both in the elementary grades. Perhaps the choral program would appeal to sixth and seventh graders if vocal jazz or music theatre were offered.
21. Looking further at question #28, teaching elementary District Music on a full-time basis is exhausting. More preparation time should be given to these teachers to allow for more flexibility for involvement in the school, i.e., the music specialist could serve as a catalyst or resource person for the school's efforts at musical theatre, choir, etc., and as a resource person for classroom teachers. Music specialists should be given travel time in school time so they have a chance to develop some social and professional rapport with the school staff at recess and lunch hour. It is essential that the classroom teacher and the music specialist have time to discuss so that each of them is aware of the other's program. Themes that are being studied in Language

Arts and Social Studies can certainly be worked into the music program. Ideally it would be nice to have an elementary District Music specialist located in one school. However, considering the size of most schools in Nanaimo, this may not be possible. A compromise would be for them to be in one school for an entire day. Perhaps with both an introduction of a choral program at the grade 6 and 7 level and an increase in classroom time allotment from two half-hour periods a week to three half-hour periods a week this would be possible. I realize that these changes cannot be implemented right away, but I understand we are looking at long-range planning. It is interesting that in the city of Edmonton the music program is subsidized by the city of Edmonton and the private sector so the school board has to only foot half of the bill. A group of concerned parents have formed a committee to look after these subsidies.

22. I would like to further state that it's very important that the Kodaly-based music program in grades 1-5 continue to be taught in English in French Immersion schools for the following two reasons. First of all, the music class provides a relief to these children as it is taught in their mother tongue, especially at the grade 1-2 level. Secondly, the Kodaly program is based completely on folk songs from one's own mother tongue. This was Zoltan Kodaly's big concern, that music should not be based on the aristocratic themes and rhythms of the Viennese, but should be based on the folk songs of the common people.
23. Last of all I am concerned about the future of the music program in the Nanaimo School system. It has been widely recognized nationally for its successes in the past and I would like to see it again achieve these high standards of excellence for which it was once known. It is essential that the position of Music Coordinator be continued; it is totally unrealistic to think that the District Music program has just happened and will continue to just happen. I realize that the term "coordinator" is no longer applicable with the new legislation from the government. Therefore, I recommend that a person be hired with a strong background in music and that he/she be granted the title of District Principal of Music and become an Administrative Officer. This would allow their role to be defined to include that of making up budgets, giving input in terms of hiring, etc. If the District decides to pursue getting someone to be head of all of the Fine Arts in the District, it's essential that the person chosen have his/her strength in the area of music. Music is a much more specialized art than Drama or Art. This is further confirmed by the fact that we presently have District Music Specialists, but not specialists in Art or Drama.

E. Secondary Principals

1. For Woodlands and John Barsby Schools it is essential that an adequate facility be built soon.
2. The District #68 Music Programs are one of its well known strengths. Schools have traditionally provided excellent programs, students have been most supportive, motivated and involves, as are parents.

The program should continue with a District Coordinator providing the leadership, planning and organization at a District level.

3. #27: I feel that this issue should be dealt with in more detail after the teachers have been surveyed. We have an aging population of music teachers and I feel they should be involved with this issue.

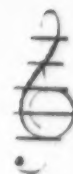
#31: inappropriate for Northfield School.

#33: This position could also be filled by a resource teacher. Maybe this could provide some release time for current staff, thereby decreasing the chance of burn-out.

4. Loaded questions !!

RESULTS OF SURVEY OF ELEMENTARY CLASSROOM TEACHERS (MUSIC)

Respondents = 81



PLEASE RESPOND TO THE FOLLOWING STATEMENTS AS THEY PERTAIN TO YOUR PRESENT SITUATION:
(1 - STRONGLY AGREE; 2 - AGREE; 3 - DISAGREE; 4 - STRONGLY DISAGREE; 5 - CANNOT ANSWER).

	<u>Percentage</u>				
	Strongly Agree (1)	Agree (2)	Disagree (3)	Strongly Disagree (4)	Cannot Answer (5)
1. Music is an important part of the elementary child's learning.	70	30	0	0	0
2. Music can be taught by classroom teachers without support from District staff.	1	2	19	75	2
3. Music can be taught by classroom teachers given support from District staff.	1	21	36	36	6
4. Music should be taught by a music specialist.	78	17	4	1	0
5. I am satisfied with the elementary Kodaly-based music program in School District #68.	43	41	6	0	10
6. I am satisfied with the elementary band program in School District #68.	43	36	4	1	16
7. I am satisfied with the Kodaly-based music program in my school.	40	40	7	1	12
8. I am satisfied with the band program in my school.	37	36	2	0	25
9. I am satisfied with the elementary music program in my class(es). (Check all that apply)	K=0 1=13 2=20 3=14 4=15 5=20 6=10 7=9				
10. In School District #68 schools, the elementary child's music ability is steadily improving from grade to grade through all grades.	32	43	4	1	20
11. The Kodaly-based curriculum helps music teachers provide adequate instruction.	26	48	2	0	23
12. District support (music teacher inservice, curriculum materials) for elementary schools is adequate.	7	36	5	2	49
13. District support staff for elementary music is adequate.	11	37	5	2	44
14. Facilities for band education in my school(s) are adequate.	1	23	26	30	20

Page 3 - Results of Survey of Elementary Classroom Teachers (Music)

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
15. Facilities for Kodaly-based music education in my school(s) are adequate.	6	53	16	4	21
16. In terms of budget allocation, my elementary school administrators adequately support the music program.	11	36	2	1	49
17. My school administrators recognize the music program as a necessary component of the elementary school curriculum.	25	62	0	0	14
18. The staff at my schools recognize the music program as a necessary component of the elementary school curriculum.	28	59	1	0	11
19. The senior administration recognizes the music program as a necessary component of the elementary school curriculum.	7	51	2	0	40
20. The Board of School Trustees recognizes the music program as a necessary component of the elementary school curriculum.	4	43	5	1	47
21. Elementary music education is an important factor in a child's secondary music education.	53	42	0	0	5
22. There is evidence of strong collegial interaction and rapport among elementary music teachers.	12	30	0	0	58
23. There is evidence of professional rapport between the elementary and secondary music teachers.	2	21	1	0	75
24. There is parental support for the elementary music program in my school.	22	63	1	0	14
25. The elementary music program is a high profile activity in the school.	15	52	23	1	9
26. There is evidence that a long term goal of the District is to develop a strong K through 12 music program.	11	49	7	1	31
27. Music teachers are required to expend unusually high levels of instructional energy on a constant basis.	33	40	11	1	15
28. My school administrators are sensitive to preventing the problem of "burnout" in music teachers.	4	22	10	1	63

Page 4 - Results of Survey of Elementary Classroom Teachers (Music)

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
29. When funding is limited, the music program is often affected more than other areas of the curriculum.	17	35	11	2	35
30. When funding is limited, the music program should be affected only to the same degree as other areas of the curriculum.	22	59	10	0	9
31. On a year-to-year basis, the assignment of a music specialist is as secure as the assignments of all others on staff.	2	17	30	5	46
32. The position of District Music Coordinator has played a vital part in determining the quality and continuity of the elementary music program.	40	32	1	2	25
33. Student performances for the public affect the community's perception of my school.	46	52	0	1	1
34. Beginning Band in school hours should be available to: (Check all that apply) Gr.5 = 65 Gr.6 = 95 Gr.7 = 90					
35. Beginning Band extracurricularly should be available to: (Check all that apply) Gr.5 = 73 Gr.6 = 88 Gr.7 = 95					
36. Choir, in class time throughout the school year, should be available to: (Check all that apply) Gr.1 = 43 Gr.2 = 52 Gr.3 = 73 Gr.4 = 98 Gr.5 = 100 Gr.6 = 95 Gr.7 = 9					
37. Choir, extracurricularly, should be available to: (Check all that apply) Gr.1 = 36 Gr.2 = 45 Gr.3 = 65 Gr.4 = 94 Gr.5 = 97 Gr.6 = 98 Gr.7 = 98					
38. The Kodaly-based music program should be available in class time to: (Check all that apply) Gr.1 = 100 Gr.2 = 100 Gr.3 = 96 Gr.4 = 94 Gr.5 = 77 Gr.6 = 49 Gr.7 = 44					
39. The Kodaly-based music program should be compulsory in class time for: (Check all that apply) Gr.1 = 100 Gr.2 = 99 Gr.3 = 100 Gr.4 = 93 Gr.5 = 70 Gr.6 = 37 Gr.7 = 33					

COMMENTS:

SCHOOL DISTRICT NO. 68 (NANAIMO)

1987 FINE ARTS EVALUATION

MUSIC SUB-COMMITTEE

RESULTS OF SURVEY OF ELEMENTARY PRINCIPALS

Respondents = 29

PLEASE RESPOND TO THE FOLLOWING STATEMENTS AS THEY PERTAIN TO YOUR PRESENT SITUATION:

(1 - STRONGLY AGREE; 2 - AGREE; 3 - DISAGREE; 4 - STRONGLY DISAGREE; 5 - CANNOT ANSWER).

	<u>Percentage</u>				
	Strongly Agree (1)	Agree (2)	Disagree (3)	Strongly Disagree (4)	Cannot Answer (5)
1. Music is an important part of the elementary child's learning.	69	28	3	0	0
2. Music can be taught by classroom teachers without music training.	0	3	45	48	3
3. Music can be taught by classroom teachers given support from District staff.	0	31	48	14	7
4. Music should be taught by a music specialist.	62	31	3	0	3
5. I am satisfied with the elementary Kodaly-based music program in School District #68.	41	52	3	3	0
6. I am satisfied with the elementary band program in School District #68.	48	45	7	0	0
7. I am satisfied with the Kodaly-based music program in my school.	66	28	3	3	0
8. I am satisfied with the band program in my school.	41	45	0	3	10
9. In my school, the student's learning in classroom music is steadily improving from grade to grade.	28	59	0	0	14
10. In my school, the student's learning in band is steadily improving from grade to grade.	38	45	0	0	17
11. In School District #68 schools, the elementary child's music ability is steadily improving from grade to grade through all grades.	10	59	7	0	24
12. The Kodaly-based curriculum helps music teachers provide adequate instruction.	21	72	0	0	7
13. District support (music teacher inservice, curriculum materials) for elementary schools is adequate.	7	56	7	3	17
14. District support staff for elementary music is adequate.	10	72	7	3	7

Page 2 - Results of Survey of Elementary Principals (Music)

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
15. Facilities for band education in my school are adequate.	3	31	21	34	10
16. Facilities for Kodaly-based music education in my school are adequate.	3	69	17	7	3
17. My budget adequately supports the music program.	3	41	45	7	3
18. The staff at my school recognizes the music program as a necessary component of the elementary school curriculum.	38	55	7	0	0
19. The senior administration recognizes the music program as a necessary component of the elementary school curriculum.	14	59	3	0	24
20. The Board of School Trustees recognizes the music program as a necessary component of the elementary school curriculum.	14	48	3	0	34
21. Elementary music education is an important factor in a child's secondary music education.	34	48	0	0	17
22. There is evidence of strong collegial interaction and rapport among elementary music teachers.	10	38	7	3	41
23. There is evidence of professional rapport between the elementary and secondary music teachers.	3	10	7	3	76
24. There is parental support for the elementary music program in my school.	21	76	0	0	3
25. The elementary music program is a high profile activity in the school.	14	69	14	0	3
26. There is evidence that a long term goal of the District is to develop a strong K through 12 music program.	0	62	10	3	24
27. Music teachers are required to expend unusually high levels of instructional energy on a constant basis.	48	38	14	0	0
28. I am sensitive to preventing the problem of "burnout" in music teachers.	34	55	7	0	3
29. When funding is limited, the music program is often affected more than other areas of the curriculum.	14	34	41	0	10

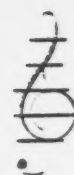
Page 3 - Results of Survey of Elementary Principals (Music)

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
30. When funding is limited, the music program should be affected only to the same degree as other areas of the curriculum.	28	55	7	0	10
31. On a year-to-year basis, the assignment of a music specialist is as secure as the assignments of all others on staff.	3	34	34	3	26
32. The position of District Music Coordinator has played a vital part in determining the quality and continuity of the elementary music program.	34	55	0	0	10
33. Student performances for the public affect the community's perception of my school.	34	55	0	3	7
34. Beginning Band in school hours should be available to: (Check all that apply) Gr.5 = 88, Gr.6 = 100 Gr.7 = 94					
35. Beginning band extracurricularly should be available to: (Check all that apply) Gr.5 = 85 Gr.6 = 100 Gr.7 = 100					
36. Choir, in class time throughout the school year, should be available to: (Check all that apply) Gr.1 = 92 Gr.2 = 92 Gr.3 = 92 Gr.4 = 92 Gr.5 = 92 Gr.6 = 85 Gr.7 = 85					
37. Choir, extracurricularly, should be available to: (Check all that apply) Gr.1 = 90 Gr.2 = 90 Gr.3 = 90 Gr.4 = 100 Gr.5 = 100 Gr.6 = 100 Gr.7 = 100					
38. The Kodaly-based music program should be available in class time to: (Check all that apply) Gr.1 = 100 Gr.2 = 100 Gr.3 = 100 Gr.4 = 96 Gr.5 = 78 Gr.6 = 33 Gr.7 = 22					
39. The Kodaly-based music program should be compulsory in class time for: (Check all that apply) Gr.1 = 100 Gr.2 = 100 Gr.3 = 100 Gr.4 = 89 Gr.5 = 68 Gr.6 = 29 Gr.7 = 21					

COMMENTS:

RESULTS OF SURVEY OF SECONDARY MUSIC TEACHERS

Respondents = 6



PLEASE RESPOND TO THE FOLLOWING STATEMENTS AS THEY PERTAIN TO YOUR PRESENT SITUATION:

(1 - STRONGLY AGREE; 2 - AGREE; 3 - DISAGREE; 4 - STRONGLY DISAGREE; 5 - CANNOT ANSWER).

	<u>Percentage</u>				
	Strongly Agree (1)	Agree (2)	Disagree (3)	Strongly Disagree (4)	Cannot Answer (5)
1. The staff at my school recognizes the music program as an important component of the secondary school curriculum.	17	67	0	0	17
2. The secondary school administration recognizes the music program as an important component of the secondary school curriculum.	50	17	33	0	0
3. The District senior administration recognizes the music program as an important component of the secondary school curriculum.	17	83	0	0	0
4. The Board of School Trustees recognizes the music program as an important component of the secondary school curriculum.	17	83	0	0	0
5. The elementary music program is an important factor in the quality of a secondary music program.	83	17	0	0	0
6. If enrolment warrants, there is support for continued expansion of the music program by the number of classes offered.	17	67	17	0	0
7. If enrolment warrants, there is support for continued expansion of the music program by increased staffing.	17	17	33	17	17
8. In every secondary school, there should be a comprehensive music program as prescribed by the Secondary Music Curriculum Guide (i.e., Concert Choir, Jazz Choir, Concert Band, Jazz Band, Music Composition, Guitar, etc.).	67	33	0	0	0
9. There is evidence of a comprehensive music program as prescribed by the Secondary Music Curriculum Guide (i.e., Concert Choir, Jazz Choir, Concert Band, Jazz Band, Music Composition, Guitar, etc.).	0	50	33	17	0
10. The Nanaimo School District is recognized provincially for having an outstanding secondary music program.	83	17	0	0	0

Results of Survey of Secondary Music Teachers (cont'd)

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
11. The secondary music staff is recognized for the quality of their instruction.	83	0	17	0	0
12. There is strong parental support as shown by involvement with the secondary music program (e.g. concerts, fund-raising, etc.).	83	17	0	0	0
13. The secondary music program is a high profile activity in the school.	83	17	0	0	0
14. Secondary music performing groups are recognized as good ambassadors within the community.	67	33	0	0	0
15. Secondary music performing groups are recognized as good ambassadors outside the community (B.C., Canada, and internationally).	83	17	0	0	0
16. There is evidence that a long-term goal of the District is to develop a strong K through 12 music program.	0	83	17	0	0
17. There is sufficient district support staff to assist the development of the secondary music programs.	0	33	50	0	17
18. Students benefit from participating in music field trips and tours.	100	0	0	0	0
19. District music equipment is adequately maintained.	0	83	0	17	0
20. District music equipment is replaced when necessary.	0	33	50	17	0
21. In terms of budget allocation, the secondary school administration adequately supports the music program.	0	33	17	50	0
22. The facilities for effective music instruction in this school are adequate.	67	17	0	17	0
23. The classroom music program is partially funded by student fund-raising efforts.	67	33	0	0	0
24. The working environment for the secondary music teacher and students conforms with acceptable safe limits of sound-level.	33	13	17	0	17
25. There is adequate storage space in secondary music rooms.	0	33	50	17	0

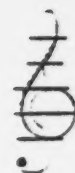
Results of Survey of Secondary Music Teachers (cont'd)

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
26. Music teachers are required to expend unusually high levels of instructional energy on a constant basis.	100	0	0	0	0
27. The secondary school administration is sensitive to preventing problems of "burnout" in music teachers.	0	17	50	33	0
28. School-based courses (e.g., extra math and English enrichment) that reduce elective opportunities should not be mandatory.	50	17	0	0	33
29. Music is an activity that is important to the personal and social development of students.	100	0	0	0	0
30. The music program is accessible to all secondary students in the District.	17	33	33	17	0
31. It would be desirable to offer Choral instruction at this secondary school.	83	0	17	0	0
32. The restructuring of secondary schools provides an opportunity to offer Choral as well as Instrumental instruction.	50	17	0	0	33
33. To maintain the quality of the District Music Program requires a District Music Coordinator.	100	0	0	0	0

COMMENTS:

RESULTS OF SURVEY OF MUSIC SPECIALISTS K-7

Respondents = 21



PLEASE RESPOND TO THE FOLLOWING STATEMENTS AS THEY PERTAIN TO YOUR PRESENT SITUATION:

(1 - STRONGLY AGREE; 2 - AGREE; 3 - DISAGREE; 4 - STRONGLY DISAGREE; 5 - CANNOT ANSWER).

	<u>Percentage</u>				
	Strongly Agree (1)	Agree (2)	Disagree (3)	Strongly Disagree (4)	Cannot Answer (5)
1. Music is an important part of the elementary child's learning.	100	0	0	0	0
2. Music can be taught by classroom teachers without music training.	0	5	33	57	5
3. Music can be taught by classroom teachers given support from District staff.	5	24	52	5	14
4. Music should be taught by a music specialist.	57	33	5	0	5
5. I am satisfied with the elementary Kodaly-based music program in School District #68.	14	52	19	0	14
6. I am satisfied with the elementary band program in School District #68.	29	38	10	0	24
7. I am satisfied with the Kodaly-based music program in my schools.	14	48	10	0	29
8. I am satisfied with the elementary band program in my schools.	19	38	5	0	38
9. I am satisfied with the Kodaly-based music program in my class(es).	10	38	10	0	43
10. I am satisfied with the band program in my class(es).	10	33	0	0	57
11. In School District #68 schools, the elementary child's music ability is steadily improving from grade to grade through all grades.	43	48	0	0	10
12. The Kodaly-based curriculum helps music teachers provide adequate instruction.	52	33	5	0	10
13. District support (music teacher inservice, curriculum materials) for elementary schools is adequate.	19	62	14	0	5
14. District support staff for elementary music is adequate.	29	43	14	10	5
15. Facilities for band education in my school(s) are adequate.	0	29	19	19	33

Results of Survey of Music Specialists K-7 (cont'd)

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
16. Facilities for Kodaly-based music education in my school(s) are adequate.	5	43	19	0	33
17. In terms of budget allocation, my elementary school administrators adequately support the music program.	10	76	5	10	0
18. My school administrators recognize the music program as a necessary component of the elementary school curriculum.	33	67	0	0	0
19. The staff at my schools recognize the music program as a necessary component of the elementary school curriculum.	24	67	5	0	5
20. The senior administration recognizes the music program as a necessary component of the elementary school curriculum.	24	52	0	0	24
21. The Board of School Trustees recognizes the music program as a necessary component of the elementary school curriculum.	10	38	5	0	48
22. Elementary music education is an important factor in a child's secondary music education.	86	14	0	0	0
23. There is evidence of strong collegial interaction and rapport among elementary music teachers.	29	52	10	0	10
24. There is evidence of professional rapport between the elementary and secondary music teachers.	24	43	29	0	4
25. There is parental support for the elementary music program in my school.	38	52	0	0	10
26. The elementary music program is a high profile activity in the school.	29	62	0	0	10
27. There is evidence that a long term goal of the District is to develop a strong K through 12 music program.	14	43	14	0	29
28. Music teachers are required to expend unusually high levels of instructional energy on a constant basis.	86	14	0	0	0
29. My school administrators are sensitive to preventing the problem of "burnout" in music teachers.	5	24	52	54	14

Results of Survey of Music Specialists K-7 (cont'd)

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
30. When funding is limited, the music program is often affected more than other areas of the curriculum.	24	38	24	0	14
31. When funding is limited, the music program should be affected only to the same degree as other areas of the curriculum.	43	52	0	0	5
32. On a year-to-year basis, the assignment of a music specialist is as secure as the assignments of all others on staff.	5	33	33	19	10
33. The position of District Music Coordinator has played a vital part in determining the quality and continuity of the elementary music program.	86	14	0	0	0
34. Student performances for the public affect the community's perception of my school.	76	19	0	0	5
35. Beginning Band in school hours should be available to: (Check all that apply)	Gr.5 = 43 Gr.6 = 95 Gr.7 = 86				
36. Beginning Band extracurricularly should be available to: (Check all that apply)	Gr.5 = 55 Gr.6 = 91 Gr.7 = 91				
37. Choir, in class time throughout the school year, should be available to: (Check all that apply)	Gr.1 = 28 Gr.2 = 28 Gr.3 = 72 Gr.4 = 94 Gr.5 = 95 Gr.6 = 94 Gr.7 = 94				
38. Choir, extracurricularly, should be available to: (Check all that apply)	Gr.1 = .06 Gr.2 = .12 Gr.3 = 65 Gr.4 = 88 Gr.5 = 88 Gr.6 = 88 Gr.7 = 82				
39. The Kodaly-based music program should be available in class time to: (Check all that apply)	Gr.1 = 100 Gr.2 = 100 Gr.3 = 100 Gr.4 = 95 Gr.5 = 84 Gr.6 = 26 Gr.7 = 21				
40. The Kodaly-based music program should be compulsory in class time for: (Check all that apply)	Gr.1 = 100 Gr.2 = 100 Gr.3 = 100 Gr.4 = 95 Gr.5 = 65 Gr.6 = 1 Gr.7 = 0				

COMMENTS:

SCHOOL DISTRICT #68 (NANAIMO)

1987 FINE ARTS EVALUATION

MUSIC SUB-COMMITTEE

RESULTS OF SURVEY OF SECONDARY PRINCIPALS

Respondents = 8

PLEASE RESPOND TO THE FOLLOWING STATEMENTS AS THEY PERTAIN TO YOUR PRESENT SITUATION:

(1 - STRONGLY AGREE; 2 - AGREE; 3 - DISAGREE; 4 - STRONGLY DISAGREE; 5 - CANNOT ANSWER).

	<u>Percentage</u>				
	Strongly Agree (1)	Agree (2)	Disagree (3)	Strongly Disagree (4)	Cannot Answer (5)
1. The staff at my school recognizes the music program as an important component of the secondary school curriculum.	13	63	0	0	25
2. The secondary school administration recognizes the music program as an important component of the secondary school curriculum.	25	63	0	0	13
3. The District senior administration recognizes the music program as an important component of the secondary school curriculum.	25	50	0	0	25
4. The Board of School Trustees recognizes the music program as an important component of the secondary school curriculum.	38	38	0	0	25
5. The elementary music program is an important factor in the quality of a secondary music program.	63	38	0	0	0
6. If enrolment warrants, there is support for continued expansion of the music program by the number of classes offered.	25	63	13	0	0
7. If enrolment warrants, there is support for continued expansion of the music program by increased staffing.	25	63	13	0	0
8. In every secondary school, there should be a comprehensive music program as prescribed by the Secondary Music Curriculum Guide (i.e., Concert Choir, Jazz Choir, Concert Band, Jazz Band, Music Composition, Guitar, etc.).	25	38	25	0	13
9. There is evidence of a comprehensive music program as prescribed by the Secondary Music Curriculum Guide (i.e., Concert Choir, Jazz Choir, Concert Band, Jazz Band, Music Composition, Guitar, etc.).	25	25	50	0	0
10. The Nanaimo School District is recognized provincially for having an outstanding secondary music program.	38	38	0	0	25

Page 2 - Results of Survey of Secondary Principals (Music)

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
11. The secondary music staff is recognized for the quality of their instruction.	38	50	0	0	13
12. There is strong parental support as shown by involvement with the secondary music program (e.g. concerts, fund-raising, etc.).	75	25	0	0	0
13. The secondary music program is a high profile activity in the school.	50	25	0	0	25
14. Secondary music performing groups are recognized as good ambassadors within the community.	63	38	0	0	0
15. Secondary music performing groups are recognized as good ambassadors outside the community (B.C., Canada, and internationally).	63	25	0	0	13
16. There is evidence that a long-term goal of the District is to develop a strong K through 12 music program.	13	50	13	0	25
17. There is sufficient district support staff to assist the development of the secondary music programs.	13	63	0	0	25
18. Students benefit from participating in music field trips and tours.	63	25	0	0	13
19. District music equipment is adequately maintained.	13	38	0	0	50
20. District music equipment is replaced when necessary.	13	50	0	0	50
21. In terms of budget allocation, the secondary school administration adequately supports the music program.	13	63	0	0	25
22. The facilities for effective music instruction in this school are adequate.	38	25	0	25	13
23. The classroom music program is partially funded by student fund-raising efforts.	25	25	25	13	13
24. The working environment for the secondary music teacher and students conforms with acceptable safe limits of sound-level.	13	38	0	25	25
25. There is adequate storage space in secondary music rooms.	13	25	13	25	25

Page 3 - Results of Survey of Secondary Principals (Music)

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
26. Music teachers are required to expend unusually high levels of instructional energy on a constant basis.	38	25	13	0	25
27. The secondary school administration is sensitive to preventing problems of "burnout" in music teachers.	0	50	0	0	50
28. School-based courses (e.g., extra math and English enrichment "fast-track") that reduce elective opportunities should not be mandatory.	13	38	13	25	13
29. Music is an activity that is important to the personal and social development of students.	38	63	0	0	0
30. The music program is accessible to all secondary students in the District.	25	13	38	0	25
31. It would be desirable to offer Choral instruction at this secondary school.	25	13	25	13	25
32. The restructuring of secondary schools provides an opportunity to offer Choral as well as Instrumental instruction.	13	25	25	0	38
33. To maintain the quality of the District Music Program requires a District Music Coordinator.	13	50	13	0	25

COMMENTS:

INTERVIEW FOR ELEMENTARY MUSIC SPECIALISTS

1. Areas of strength/weakness in your Music program (i.e., reading, rhythms, theory, tone quality, pitch sense, dynamics).
2. What are your needs in order to correct weaknesses?
3. In the last 10 years:
 - (a) What changes have occurred?
 - (b) What have been the results of these changes?
4. What is your opinion on the necessity and function of the District Music Coordinator?
5. Are you satisfied with the performance demands/opportunities in the elementary program?
6. Are grades 6 and 7 receiving the best Music education that is possible, within reason? (band, choral music, music theatre)
7. If you had to make two recommendations for the K-12 Music program, what would they be?

MUSIC EVALUATION COMMITTEE — QUESTIONS FOR INTERVIEWS OF SECONDARY MUSIC TEACHERS

A. Objectives of Evaluation:

1. examine current levels of service
2. examine service needs
3. recommend effective organizational and instructional requirements
4. provide direction for short- and long-term planning

B. Interview Questions:

1. current outcomes of Music education
 - (a) strengths and weaknesses in light of Curriculum Guide
 - (b) skill-level and attitude of incoming students (Secondary)
 - (c) performance load
 - (d) student awareness of career opportunities related to Music (secondary)
2. service needs for Music education
 - (a) needs to correct weakness or alter emphasis in program
 - (b) class size, balance
 - (c) facilities
 - (d) support from fellow teachers and administration
 - (e) budget, and fund-raising
 - (f) necessity and function of Music Coordinator
 - (g) Pro-D and visiting performers
3. Planning
 - (a) changes over last 10 years
 - (b) future developments (e.g., proposals for restructuring-secondary)

COMMENTS

ART



A. Elementary Teachers

1. Because I teach upstairs and have very little cupboard or shelf storage space, preparing for my weekly Art lessons is tedious and time consuming. We desperately need shelving, chart boxes and cupboards in our classrooms for storage of a variety of Art media. As well, an upper floor storage room for construction paper and other supplies would be most beneficial. I continue to purchase items at my own expense in order to enhance my Art lessons.
2. I enjoy teaching Art but there are so many subjects to teach that I feel I can't allocate too much of my time in its preparation. I would like to follow a structured program that is easy to follow and has various media.
3. I don't have the time or inclination to worry about Art. I figure the kids will be fortunate to meet other teachers who will fill that void. Personally, I'd rather teach P.E. or Music and I don't like them either.
4. Art class runs in conjunction with band so some students get none (or very little) if in the band.
5. I was not aware that there was a Scope and Sequence Chart available for Art instruction. I feel it would be useful for our school to implement or at least talk about scope and sequence in Art. Our school does not have an "Art" specialist and most teachers simply do their own "thing" which doesn't always result in quality Art. Too frequently, children are asked to colour duplicated sheets or cut and paste bits of paper. School-based and District-based Art in-service is necessary.
6. My first love is Art and for a while I taught it to several classes in my school. However, I gave it up out of frustration. There was never adequate storage in the teacher's classroom for 3-dimensional projects, little clean-up facility, and often destruction of projects left to dry (in incomplete stages).
7. I feel that Art has been sacrificed as more time must be found for added curriculum demands. For example, the 10 mandated hours for the new grade 7 Family Life Program will probably be found in the time allotment for the Art curriculum.

8. With regards to section F - #4: the brushes (paint) with nylon bristles are very poor for using to paint with - they're cheap.
9. Reduce the number of principals and other administrators and place a few more staff (teachers) of Fine Arts into the classrooms.
10. As a minimally trained "Art" teacher, I try to provide a variety of materials and techniques (for young children). I welcome ideas and suggestions through inservice mentioned above (a) to (f).
11. So often, little time is spent on planning an Art program as the emphasis on L.A. and Math in the primary grades is stressed - and so important. School-wide workshops are held so that teachers are familiar with the skills and expectations at each grade level. I am glad that I have some background in Art and can plan a well-balanced program without spending too much time doing so.
12. It is very difficult (for me at least) to teach Art in a regular classroom. (The same goes for Science - and Phys. Ed.)
13. Being a good Art teacher requires innovation, practice (self practice), scrounging through new materials, being prepared to teach unstructured activities (hence high organization), experimentation, self judgement, and determination to persist at working through an oftentimes obscure curriculum with objectives that can be unrealistic. I keep going with my old tried-and-true lessons, but often feel upset with myself for not putting in the extra effort in this area which good teaching calls for.
14. I find parts of this survey somewhat confusing, i.e. Support. If the District is truly committed to an improved Fine Arts program, it would hire a number of Fine Arts resource teachers (not one) to help with Drama and Art. This could be handled in much the same way as the District Music is handled, i.e. travelling Art and Drama teachers. I know that the cost to the District would be high, but this is one way to give elementary teachers APDT comparable to secondary teachers.
15. There is no school coordination for Art. Each teacher presents her own lessons to her class. Therefore, I am not aware of how thoroughly the Provincial Art Curriculum is followed in our school.
16. Room too small and completely carpeted which is not conducive to painting, clay, plasticine, etc. An Art room in my school would enhance my Art program but would cause a lot more disruption unless fully equipped and continually updated for supplies, etc.
17. Have no Art equipment requiring maintenance - only consumable items.

18. The best Art program in any school I have been in was at Queen Elizabeth Elementary School in Vancouver. An itinerant specialist with a well-equipped Art room, allocated only for that purpose, provided a sequential and comprehensive program from K to 7 based on a time allotment of two 45-minute periods per week. The results were remarkable and the teachers were most appreciative. It avoided the inevitable "patchiness" or "hit and miss" programs so often seen in elementary schools. It is a lucky school that has an Art specialist willing to exchange classes.
19. It has been my experience that most often when Art is being talked about what teachers really mean is "crafts". I see a big difference between the two and would approach teaching them differently. This is not to say that one is more important than the other. On my "visiting" other Art classes or displays, I have found that at least 90% of which was "craft". My wish would be for Art to be taught by a specialist - just like Music is if we want more Art or rather more quality of Art. In the long run I think that would be a goal to be achieved with a lesser cost than if all the teachers are taking a course or workshop now and then.
20. Needs more of a focus in order to build up the expertise and experience of the teacher. We cannot upgrade in everything at once. District is trying to do too much all at once: new Socials program, new Math program, French programs (all schools). District needs to recognize the importance of APDT and class size in order to support development of solid programs in areas like Art, etc.
21. School-based professional development would certainly be useful to me, as Art is not a strength of mine. Yet I tend to make trade-offs to teach Drama and Music if possible because of the time factor. I attend several meetings and serve on various committees, so professional development in "Art" has not been a priority for me. Thank goodness a few teachers give their time so generously to share their expertise with us in workshops. I think relatively little attention to Art is spent in this District.
22. I believe Art to be important but there are a lot of circumstances mitigating against my being able to offer a comprehensive curriculum-based Art program. Lack of training, lack of time (2/3 of Fine Arts time allotment is taken up by Band - which is also valuable), and a lack of adequate facilities in my classroom (tables, storage, display boards) all result in Art taking a back seat to other subjects. As far as learning the new Scope and Sequence and the skills necessary for its implementation, this goes along with new curricula in Math, Social Studies, etc. It all boils down to time and money (for inservicing and for supplies and facilities).

23. * If this implies after 3:00 p.m., we cannot consider it because of the busing situation.
24. There are many teachers in the District who have skills in Art that could be used to greater advantage, i.e., after-school workshops, Pro-D activities, etc. I feel these potential 'resource' people are expected to give too much 'free' time and should be compensated for their preparation and presentation time.
25. Art is treated provincially and locally as a second-class subject. Class sizes at secondary level are often much too high and the classes are often the site of 'last resort' for placing students with nowhere to go. The Art student is often left to fend for himself in such classes where numerous 'problems' are placed. At elementary school it is treated usually as an extra activity or 'fun' activity - meaning usually dropped if 'important' work is not completed. Many classrooms are totally impractical for Art teaching -especially portables.
26. Teaching Art is very difficult for me. I detested Art in school because I wasn't any good and teachers made comments to that effect. I want to make Art classes enjoyable for my students, but I feel very inadequate. I should take advantage of more Pro-D workshops but I often feel intimidated - that everyone there will be "good" at Art and that I'll experience all those feelings that I experienced in school. How about a survival course in elementary art for the complete clod in Art?

B. Elementary Principals

1. The Art program at my school in my opinion is the weakest curriculum area.
2. District Coordinator would be helpful.
3. Long-term goal to place Art specialists in elementary schools (as classroom teachers).
4. Art Coordinator should be familiar with whole language process.
5. We barely have room for our pupils - no room for itinerant specialists - and no room to store equipment. As well, the electrical system would not allow any additional load. We have equipment we cannot use!
6. If there is to be a revival of emphasis on Art education it should be accompanied with some attention to formal lessons. Students should know about colour (monochromes, complimentary, etc.), line, etc. perspective ... More money is probably spent on Art than any other subject.

7. We don't have enough bulletin boards to display artwork! Requests for bulletin boards have gone unheard.
8. Very inadequate storage facilities for Art supplies.
9. Stores does not handle many things we should be able to get (e.g., coloured cellophane, foil, pipe cleaners, etc.).
10. What has depressed the teaching of Art?
 - a. The 'back to basics' movement put severe restrictions on Art teaching, usurping its worth. Even exercise books began to lose their flair.
 - b. The increasing use of copytrons results in a decrease in student expression with respect to illustrating work or preparing maps.
 - c. Having to keep school supply costs minimal (to parents) meant reduction in water colours, oil pastels, wax crayons in classrooms.
 - d. An increase in 3-dimensional expression ("things" to hang from the ceilings) moves students away from exercises in perspective, form, line.
11. Teachers work together to keep specific areas decorated. More importantly, intermediate classes are paired with primary classes to assist with many projects, including Art as a major component!
12. Specific school level Art planning is not done!
13. Annual (87-88) school budget for Art supplies - We maintain an open stock of art supplies and try to meet special requests.
14. In terms of budget allocation, my school receives adequate funds for art supplies and materials: one budget - school priorities - never enough.
15. Budget for all supplies is insufficient.
16. I feel that it is a mistake to identify schools/individuals in this type of survey.
17. Annual school budget for art supplies: No set amount. Materials are ordered from Stores when needed. Teachers use Petty Cash to buy specific supplies.

C. Secondary Teachers

1. I need monies to run my basic courses.
2. P.E. sells sweaters — I buy. I sell calendars — they don't buy! P.E. is #1.
3. I have no equipment! Need it!

D. Secondary Principals

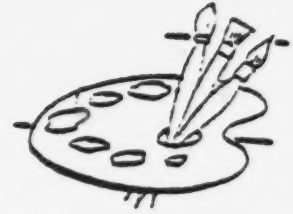
1. The Board should give consideration to raising the operating budget available to schools and/or increasing the fees to be charged to students in Art courses 9-12.
2. The District should continue to hire trained Art specialists wherever possible.

SCHOOL DISTRICT NO. 68

1987 FINE ARTS EVALUATION
ART SUB-COMMITTEE

RESULTS OF SURVEY OF ELEMENTARY TEACHERS

Respondents = 74



The Fine Arts Services Evaluation Committee would firstly like to thank you for taking the time to answer the survey questionnaires. Your considered responses will greatly assist the Art Sub-committee in evaluating School District No. 68's Art program.

A. **PERSONNEL**

1. Grade(s) taught by me: (please circle)

K	1	2	3	4	5	6	7	None
1	12	13	16	16	15	12	14	

2. Art instruction for my class is done by: (please circle)

(a) Classroom teacher to own division. 93

(b) Classroom teacher through platooning. 7

3. Please indicate one or more of the following categories to describe your art education training:

(a) no art education training (18)

(b) University art method courses (32)

Please list names of courses:

(c) workshops/professional development (43)

(d) B.Ed. (Art Major) (3)

(e) M.Art (4)

(f) Other (please state) _____ (0)

B.

PROGRAM

PLEASE RESPOND TO THE FOLLOWING STATEMENTS AS THEY PERTAIN TO YOUR PRESENT SITUATION (Please circle the appropriate number: 1 - STRONGLY AGREE; 2 - AGREE; 3 - DISAGREE; 4 - STRONGLY DISAGREE; 5 - CANNOT ANSWER).

	<u>Percentage</u>				
	Strongly Agree (1)	Agree (2)	Disagree (3)	Strongly Disagree (4)	Cannot Answer (5)
1. The Art section of the 1985 Provincial Curriculum guide for Fine Arts is very useful in preparing my Art program.	3	32	27	1	36
2. I am satisfied with the Art Scope and Sequence Chart as a base for my Art program.	1	35	22	1	41
3. My school has adopted the Art Scope and Sequence Chart as a base for its Art program.	0	3	38	7	53
4. I have access to at least five current Art resource books at my school.	9	47	16	8	19
5. I am satisfied with the elementary Art program in my class(es).	11	46	36	3	4
6. I am satisfied with the elementary Art program in my school.	1	42	28	3	26
7. Examples of childrens' art (demonstrating the processes) mounted for public viewing affect the community's perception of Art programs in schools in a positive manner.	35	55	0	1	8
8. The following extra curricular activities would enhance my art program:					
(a) visiting artists	58	39	0	0	3
(b) Madrona Exposition Centre at Malaspina College	28	61	3	0	8
(c) School Art clubs	19	61	7	0	14
(d) Tour "performers"	39	45	1	0	15
9. I feel that the preparation time is much higher for my Art program compared to other classroom programs.	8	20	51	12	8

C.

FACILITIES

1. My classroom has basic facilities for art instruction.

(a) a sink and running water

76 Yes

24 No

(b) work tables

51 Yes

49 No

(c) desks that can be arranged into work areas

73 Yes

27 No

Strongly
Agree

Agree

Disagree

Strongly
DisagreeCannot
Answer

2. An Art room in my school would enhance my Art program.

34

34

23

1

8

D.

SUPPORT

1. In terms of budget allocation, my elementary school administrator adequately supports my Art program.

14

62

9

3

12

2. My school administrator recognizes the Art program as a necessary component of the elementary school curriculum.

22

62

4

0

12

3. The staff at my school recognizes the Art program as a necessary component of the elementary curriculum.

14

70

3

0

14

4. There is parental support for the elementary Art program in my school.

7

43

12

1

36

5. The senior administration recognizes the Art program as a necessary component of the elementary school curriculum.

8

45

7

1

39

6. The Board of School Trustees recognizes the Art program as a necessary component of the elementary school curriculum.

3

18

9

3

68

7. The C.R.C. has adequate materials (films, filmstrips) to support my Art program.

0

28

27

5

39

8. The technical repair system for Art equipment (kilns) in School District #68 is adequate.

0

22

15

5

58

Results of Survey of Elementary Teachers (Art) -- Page 4

		Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
E.	FUNDING					
1.	There is adequate funding for Art programs in School District #68.	1	12	31	14	42
F.	SUPPLIES					
1.	There are adequate materials and equipment for my Art class(es) (charts, picture sets, slides) available in my school.	1	26	49	16	8
2.	There are adequate Art supplies in my school.	3	38	45	11	4
3.	There is adequate storage room for Art supplies in my school.	4	34	36	22	4
4.	The supplies from School District #68 Stores are of adequate quality.	1	58	18	12	11
5.	The supplies from School District #68 Stores are of adequate variety.	1	40	30	11	18
G.	PROFESSIONAL DEVELOPMENT					
1.	Please indicate the following Art professional development activities that you have attended:					
	(a) Art workshops held during District Pro D Days		(34)			
	(b) Art workshops held during school based Pro D Days		(26)			
	(c) Out-of-District Art workshops and conferences		(13)			
	(d) Art workshops held at school staff meetings		(10)			
	(e) Art workshops held after school		(16)			

Results of Survey of Elementary Teachers (Art) -- Page 5

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
2. I find the following types of professional development useful:					
(a) District planned Art workshops	41	47	1	0	11
(b) School base planned Art workshops	24	47	8	1	19
(c) District planned Fine Arts Integration Workshop, i.e. M.A.D. (held May 1, 1987; music, art, drama)	26	38	3	0	34
(d) Out-of-district Art workshops and conferences	11	38	19	0	32
(e) Observation of Art classes taught by Art interested teachers	31	41	11	1	16
(f) School based conferences on Art scope and sequence continuum.	5	38	11	9	36

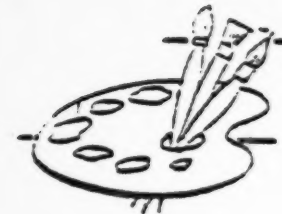
COMMENTS:

SCHOOL DISTRICT NO. 68

**1987 FINE ARTS EVALUATION
ART SUB-COMMITTEE**

RESULTS OF SURVEY OF ELEMENTARY PRINCIPALS

Respondents = 27



A.

1. (a) Name of School: _____
(b) 1987 Fall Enrolment: _____
(c) Annual (1987-88) school budget for art supplies: _____
2. Number of classrooms in operation in my school this term: _____
3. Number of classrooms in my school which have an art program based on the 1985 Curriculum Guide in Art is: _____
4. Approximately how many minutes of instruction in art do students in your school receive per week in each grade?

Level:-	K	1	2	3	4	5	6	7
Minutes of Art Instruction per week								

- B. PLEASE RESPOND TO THE FOLLOWING STATEMENTS AS THEY PERTAIN TO YOUR PRESENT SITUATION (Please circle the appropriate number: 1 - STRONGLY AGREE; 2 - AGREE; 3 - DISAGREE; 4 - STRONGLY DISAGREE; 5- CANNOT ANSWER).**

	Percentage				
	Strongly Agree (1)	Agree (2)	Disagree (3)	Strongly Disagree (4)	Cannot Answer (5)
1. I feel my teachers have sufficient art training to effectively follow and implement the 1985 Curriculum Guide in their art instruction.	0	22	56	4	19
2. There is evidence of strong collegial interaction and rapport among my teachers in planning the school's art programs.	4	33	48	7	7
3. The classrooms where art is taught in my school all have:	Yes		No		
(a) sinks	46		54		
(b) large work tables	54		46		
(c) moveable flat desks	38		62		

... Page 2

Results of Survey of Elementary School Principals (Art) -- Page 2

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
4. Specialized equipment such as kilns, etc. are situated in a room easily accessible to all classes.	11	30	41	11	7
5. Specialized equipment is portable and taken to each classroom as required.	0	37	37	11	15
6. The School District Stores are very effective in:					
(a) providing proper art materials and equipment upon request or submission of purchase orders;	7	70	15	4	4
(b) stocking an adequate variety and quantity of art materials necessary to teach art in the classroom.	0	67	26	7	0
7. The District is quick to respond to requests for technical support when equipment breaks down or requires modification or installation.	0	37	33	0	30
8. District art equipment is adequately maintained.	0	15	11	0	74
9. The staff at my school recognizes the art program as a valuable component of the elementary school curriculum.	0	89	11	0	0
10. The District senior administration recognizes the art program as a valuable component of the elementary school curriculum.	0	44	7	4	44
11. I feel the art program at my school is important for the development of the "whole student".	26	74	0	0	0
12. There is evidence that a long term goal of the District is to develop a strong K through 12 art program in scope and sequence.	0	11	22	22	44
13. There is sufficient District support staff to assist the development of the elementary art programs.	0	4	44	30	22
14. Students benefit from participating in art field trips and tours.	11	67	11	4	7
15. (a) During the 1986/87 academic year my school actively participated in the Madrona Exposition Centre's "Visiting Artists Program".	Yes 100		No 0		
(b) Students and teachers found this program of value.	67	33	0	0	0

Results of Survey of Elementary School Principals (Art) -- Page 3

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
16. My school has a variety of extra-curricular art activities (e.g., art club, crafts club, etc.).	0	15	67	15	4
17. I have a sense that teachers feel the preparation time is abnormally high for their art program.	4	22	37	0	37
18. Elementary art programs would be enhanced if the District provided:					
(a) travelling art specialists.	11	67	15	0	7
(b) a fully trained art teacher on my staff.	22	56	11	0	11
(c) a District Coordinator of Art.	11	37	33	4	15
(d) a specialized activity room in my school.	22	44	26	0	7
(e) more curriculum time devoted to art.	0	15	70	4	11
(f) more field trips and art tours.	4	48	41	0	7
(g) more interested volunteers.	22	44	26	0	7
(h) larger art supplies budgets.	7	63	22	0	7
20. In terms of budget allocation, my school receives adequate funds for art supplies and materials.	4	44	33	7	11

Please use the back page to make any other comments you would like to add concerning the art program at your school and/or in School District #68.

Thank you for your time and cooperation in helping the evaluation committee complete its task efficiently and effectively.

If there is a teacher(s) designated as the Art Resource person in your school, please provide the committee with his or her name(s).

RESULTS OF SURVEY OF SECONDARY ART TEACHERS

**1987 FINE ARTS EVALUATION COMMITTEE
VISUAL ARTS SUB-COMMITTEE**

Respondents = 6



NAME OF SCHOOL: _____

A.

1. The number of separate classes or sections I teach (or will teach this year) in each semester in my school is:

		ART					VISUAL ART - 2D				VISUAL ART - 3D				ART CAREER
		8	9	10	11	12	9	10	11	12	9	10	11	12	12
No. of Sections	Fall														
	Spring														
Average class sizes															

2. Degree(s) held: _____

3. My present level of academic training in art includes: _____

4. My present level of non-academic training in art includes: _____

5. I am considered to be an Art Specialist in my school. true false

8. PLEASE RESPOND TO THE FOLLOWING STATEMENTS AS THEY PERTAIN TO YOUR PRESENT SITUATION (Please circle the appropriate number: 1 - STRONGLY AGREE; 4 - STRONGLY DISAGREE; 5 - CANNOT ANSWER).

	Percentage				
	Strongly Agree (1)	Agree (2)	Disagree (3)	Strongly Disagree (4)	Cannot Answer (5)
1. The District or school has provided me with a copy of the 1985 Curriculum Guide in Fine Arts.	50	0	17	33	0

... Page 2

Results of Survey of Secondary Art Teachers -- Page 2

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
2. I do not have a personal copy of the 1985 Curriculum Guide,					
a) but have access to one in the school.	0	0	17	17	67
b) nor do I have access to one.	0	0	17	17	67
3. My major is in Art education.	67	0	0	33	0
4. My minor is in Art education.	33	0	0	33	33
5. I consider myself to be a professional, practising artist.	0	67	17	0	17
6. There is evidence of strong collegial interaction and rapport among the secondary art teachers.	0	50	0	33	17
7. There is evidence of professional rapport between the elementary and secondary art teachers.	0	17	0	83	0
8. a) I teach my art classes in a dedicated (normally only used for art) art classroom.	33	50	17	0	0
b) I teach my art classes in a regular classroom.	0	33	17	33	17
9. a) The art room(s) is well equipped with the proper furniture and equipment.	0	17	33	50	0
b) Storage space in the art room is adequate.	0	0	33	67	0
c) Storage space in the art room is convenient and easily modified.	0	17	33	50	0
10. The School District Stores are very effective in providing art materials and equipment upon request or submission of purchase order.	0	0	50	33	17
11. The District is quick to respond to requests for technical support when equipment breaks down or requires modification or installation.	0	17	33	50	0
12. I find I have to maintain and service all the equipment in the art classroom.	0	33	17	0	50
13. The staff at my school recognizes the art program as a necessary component of the secondary school curriculum.	0	50	33	17	0

Results of Survey of Secondary Art Teachers -- Page 3

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
14. The school's administration recognizes the art program as a valuable component of the secondary school curriculum.	0	67	0	0	33
15. The administration of my school uses the art class as a "dumping ground" for students "too difficult or dangerous" to be allowed in other elective courses.	33	67	0	0	0
16. The elementary art program is an important factor in the quality of a secondary art program.	0	67	17	0	17
17. The secondary art program is a high profile activity in my school.	0	50	17	33	0
18. There is evidence that a long term goal of the District is to develop a strong K through 12 Art program in scope and sequence.	0	0	33	50	17
19. There is sufficient District support staff to assist the development of the secondary art programs.	0	17	33	50	0
20. Students benefit from participating in art field trips and tours.	33	50	0	0	17
21. Sufficient funds are provided for classes to go on art field trips and tours.	0	0	50	50	0
22. Secondary art programs would be enhanced if the District provided travelling art specialists.	50	50	0	0	0
23. Elementary and secondary art programs would greatly improve if the District had a Coordinator of Art.	33	33	17	0	17
24. The District or the N.D.T.A. should provide more inservice workshops and programs for secondary art teachers.	50	33	0	0	17
25. Secondary art programs would be enhanced if the District provided for visiting "professional" artists who spent an extended time (2-4 weeks) in each school.	50	50	0	0	0

Results of Survey of Secondary Art Teachers -- Page 4

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
26. In terms of budget allocation, the secondary school administration adequately supports the art program for:					
(a) materials and supplies.	0	0	67	33	0
(b) capital equipment.	0	0	50	50	0
(c) repair and replacement of equipment.	0	0	67	33	0
27. There is an active, highly involved level of extra-curricular art activities in my school.	17	0	50	33	0
28. Art teachers are required to expend unusually high levels of instructional energy on a constant basis.	50	33	0	0	17
29. Art teachers are required to expend unusually high levels of preparation time on a constant basis.	17	50	17	0	17
30. My experience has been that substitute teachers are adequately trained and prepared for my art classes.	0	0	100	0	0
31. Students in my school are aware of the career opportunities in the Visual and Applied Arts.	0	50	33	17	0

Please use the back page to make any other comments you would like to add concerning the art program at your school and/or in School District #68.

Thank you for your time and cooperation in helping the evaluation committee complete its task efficiently and effectively.

.....

If you would like a member of the committee to contact you in order to expand on your remarks, please give us your first name _____ and home phone number _____.

PLEASE REMOVE THIS PORTION OF THE SURVEY
AND RETURN SEPARATELY.
THANK YOU.

RESULTS OF SURVEY OF SECONDARY PRINCIPALS

1987 FINE ARTS EVALUATION COMMITTEE VISUAL ARTS SUB-COMMITTEE

Respondents = 6



NAME OF SCHOOL: _____

FALL 1987 ENROLMENT _____

1. The number of separate classes or sections of art taught by grade or course in each semester in my school is:

	ART					VISUAL ART - 2D				VISUAL ART - 3D				ART CAREER
	8	9	10	11	12	9	10	11	12	9	10	11	12	12
No. of Sections														
Fall														
Spring														

2. I have _____ art specialists on my staff.

PLEASE RESPOND TO THE FOLLOWING STATEMENTS AS THEY PERTAIN TO YOUR PRESENT SITUATION (Please circle the appropriate number: 1 - STRONGLY AGREE; 4 - STRONGLY DISAGREE; 5 - CANNOT ANSWER).

	Percentage				
	Strongly Agree (1)	Agree (2)	Disagree (3)	Strongly Disagree (4)	Cannot Answer (5)
1. My art teachers are considered to be Art Specialists.	50	50	0	0	0
2. My art teachers are recognized professionally as artists in the community.	0	33	17	0	50
3. There is evidence of strong collegial interaction and rapport among the secondary art staff.	0	33	17	0	50
4. There is evidence of professional rapport between the elementary and secondary art staff.	0	0	17	17	67
5. My secondary art staff is recognized for the quality of their instruction.	17	50	0	0	33
6. Art classes in my school are taught in a dedicated (normally only used for art) art classroom.	67	33	0	0	0

... 2

Results of Survey of Secondary School Principals -- Page 2

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
7. The art room(s) is well equipped with the proper furniture and equipment.	17	33	33	0	17
8. The School District Stores are very effective in providing art materials and equipment upon request.	17	50	17	0	17
9. The District is quick to respond to requests for technical support when equipment breaks down or requires modification or installation.	0	50	17	0	33
10. District art equipment is adequately maintained.	0	50	17	0	33
11. District art equipment is replaced when necessary.	0	50	17	0	33
12. The staff at my school recognizes the art program as a necessary component of the secondary school curriculum.	17	67	17	0	0
13. The secondary school administration recognizes the art program as a necessary component of the secondary school curriculum.	67	33	0	0	0
14. The District senior administration recognizes the art program as a necessary component of the secondary school curriculum.	0	50	0	0	50
15. The Board of School Trustees recognizes the art program as a necessary component of the secondary school curriculum.	0	67	0	0	33
16. The elementary art program is an important factor in the quality of a secondary art program.	0	33	0	0	67
17. If enrolment warrants, there is support for continued expansion of the art program by the number of courses offered.	33	67	0	0	0
18. If enrolment warrants, there is support for continued expansion of the art program by increased staffing.	33	67	0	0	0
19. In every secondary school, there should be a comprehensive art program as prescribed by the Secondary Art Curriculum Guide.	33	50	0	0	17
20. There is evidence of a comprehensive art program as prescribed by the Secondary Art Curriculum Guide, in my school.	17	67	17	0	0

Results of Survey of Secondary School Principals -- Page 3

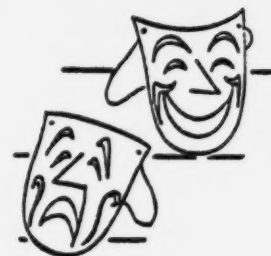
	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
21. The secondary art program is a high profile activity in the school.	33	33	33	0	0
22. There is evidence that a long term goal of the District is to develop a strong K through 12 Art program in scope and sequence.	0	17	0	0	83
23. There is sufficient District support staff to assist the development of the secondary art programs.	0	17	50	0	33
24. There is sufficient District support staff to assist the development of the elementary art programs.	0	0	17	0	83
25. Students benefit from participating in art field trips and tours.	17	50	0	0	33
26. Secondary art programs would be enhanced if the District provided travelling art specialists.	0	33	17	17	33
27. Secondary art programs would be enhanced if the District provided for visiting artists who spent an extended time (2-4 weeks) in each school.	0	67	0	17	17
28. In terms of budget allocation, the secondary school administration adequately supports the art program.	0	83	17	0	0
29. There are sufficient funds allocated for art teaching supplies.	0	67	33	0	0
30. There is an active, highly involved level of extra-curricular art activities in my school.	0	33	50	0	17
31. School-based courses (e.g., extra Math and English enrichment) that reduce elective opportunities should not be mandatory.	0	50	17	17	17
32. Art teachers are required to expend unusually high levels of instructional energy on a constant basis.	0	17	33	17	33

Please use the back page to make any other comments you would like to add concerning the art program at your school and/or in School District #68.

Thank you for your time and cooperation in helping the evaluation committee complete its task efficiently and effectively.

CONTENTS

Drama



A. Elementary Teachers

1. We have so many areas that are underfunded. With some motivation folks can accomplish a great deal without dollars (i.e., I require a full class set of math, reading and spelling textbooks!).
2. Elementary school gyms are often fully booked for P.E. Each school should have a Music/Drama room.
3. #B-7. Dramatization is an essential part of the K curriculum and, although it is successful, expert assistance would be valuable in extending and improving our program.
4. I like Drama!!! Drama is a very good tool in education. Well used it can help achieve great results! It is not necessary or essential!!! A teacher who is uncomfortable with drama can achieve as much in total using different tools!
5. When the major funding for: drama productions, stages, visiting professional groups, lighting, costumes, etc., comes from parent and student fund-raising, the district obviously does not support drama as an integral and essential part of the elementary curriculum!
6. We don't have an open-ended budget. Concession would have to be made in other areas to fund a Fine Arts Coordinator. I personally don't receive that much benefit from the other Coordinators.
7. Help! I don't even know how to get started.
8. I would expect that more drama happens in the course of an ordinary day than we might give credit for. I'm in support of drama as a means of expression in all curriculum areas rather than as "Drama", a subject.
9. I feel that Drama workshop would benefit the teachers. I do not feel that we need a Fine Arts Coordinator.
10. Most teachers are capable of promoting drama without workshops.
11. Although I believe drama has an important part in our curriculum, I believe there are other areas more important as funds become available. I would like to see funds spent on our top average to top students. This area was the first to be cut and the needs of these students should be better met.

B. Elementary Principals

1. I would like to see teachers view drama as part of learning package, not a separate item. I don't feel major productions with elaborate equipment, i.e. stages, props, costumes, should be the major focus. Incorporating drama into reading activities, Social Studies, Science lessons, etc. would help to improve students' understanding. Unfortunately many view drama as one more thing teachers find time to "teach". It should not be a separate program.
2. The priority for spending budget money would influence many of the above answers. More would be nice, but from where?
3. It has been my experience that at the elementary level drama is poorly taught, if at all. I feel that this is due mainly to the lack of knowledge on the part of the teachers. Again, it is one of those areas in which teachers must have talent and/or interest. Every school feels like they have won a lottery when assigned.
4. Specialists cannot be considered with present staffing and budget restrictions; classrooms can be used for drama if they are not overcrowded; stages are not necessary, but are quite useful; half size gymnasiums are less that useless for any audience oriented production; small elementary schools are overwhelmed by the demands, they can have a good sports program, or a good music program or a good drama program, but not all unless no academics are taught.
5. School drama productions are successful when a competent staff member takes on a leadership role and excites others to join in the production planning and execution. In a small school there are limited opportunities for staff to be competent in all areas. Drama often does not receive the attention it deserves.
6. I circled 'disagree' to #B-10, as this school year Forest Park staff committed itself to support and help with large productions, but the students refused to have any part in it (5 students auditioned for 20 parts).
7. I feel that another Coordinator is poor use of money and time- resource people working in classrooms with teachers are superior to another District position being created. Like Kodaly music- drama people should make regular visits to initiate, assist, and follow-up classroom activities.

C. Secondary Teachers

1. I have been teaching Drama here for 12 years (6 years full time). Mr. Sims for 3 years and Mr. Poppy in his first year here. The full facility which we presently enjoy came after 9 years of exhausting campaigning and hard work plus assistance from parents,

without whose efforts I could not have managed. I can say from my 17+ years experience teaching Drama in this district that an adequate facility is mandatory. The Drama teacher herself (himself) is important, they must have endless resources, energy and enthusiasm as well as a solid background in both the developmental and theatrical techniques.

Although the existing facilities at Wellington are now adequate for the developmental program of Drama, serious consideration should be given to expanding the facility to meet the needs of the grade 11 and 12 students if the program is to be recognized as a valuable component of the curriculum. If I can be of any further assistance I would be happy to give of my time in any way. Thank you for giving me the opportunity to respond to this questionnaire.

Concern — Elementary Drama. Recommend: greater emphasis in all elementary grades on the creative developmental aspects of Drama—rather than the "Play" production which tends to "script bind" kids and leads to a sort of "shallow mimicry" — Developmental Drama emphasis is on doing, moving, speaking and relating to others—all basic skills. All students participate not just a select few who read well and would get a part in a play.

Everything of "problem solving nature" in a classroom lends itself to creative Drama (when in safe, trusting environment created by a teacher who motivates, side coaches and praises).

In junior high I have over a period of 12 years had both types of Drama students — viz those from script (many), those from creative Drama (few). It could be that teachers in elementary need some assistance with creative drama process. Concentration, listening skills, and self discipline are such wonderful outcomes of creative Drama. I cannot emphasize this enough. Creative Drama also offers a "Time Out" settling nature for unruly children.

Concern — Junior High. Texts — issued by Department — need to be reviewed. Some of these are costly and we need only one reference copy — for most prescribed. I could suggest adding specific less costly books — like (100 mimes at \$4.50 each and order a whole set, instead of main \$25.00 text). The tendency seems to be "let's order 30 copies each year since they are free — and most of the time they are not used (wasteful). Sorry I haven't time to finish this.

2. Grade 8 level — have a 3-part Fine Arts course — Drama, Art, Music, Pottery(?). 1/4 to 1/3 of year for each. All students rotate through each (similar to the Life Skills 8 program with Home Ec. and Shops).
3. Main concerns: good facilities — lighting, area and storage very necessary to promote good drama/theatre classes; awareness that

drama cannot be a "dumping ground" for students with few options; upgrading of facilities necessary for school reorganization plans and teaching of upper level courses - moving from creative drama to theatre options - acting and stagecraft require more complete facilities.

4. Evidence of lack of interest in schools' Drama in the district is the fact that there is not a proper theatre in any of the schools. Wellington comes closest but their "theatre" was originally a utility room which was converted to drama use in 1972-74. All other "performing spaces" are school gyms or disused science labs. We need a full time Drama Coordinator.
5. Visiting performing groups are excellent, but I would like to see more professional workshop leaders visiting the classes. This costs money, I know, but it would: 1) better teach specifics such as juggling, dance, story theatre, storytelling, speech work (2-3 workshops each), stage fighting, singing, lighting, set construction; 2) present first-hand acquaintance with those in theatre as a profession and/or career; 3) treat this subject with more respect by giving it a higher profile dollar-wise; 4) provide more work and community involvement for the professionals; 5) build future audiences - critical and appreciative; 6) give students better training and greater confidence in their skills and self-concepts.
6. It would be nice to see the construction of facilities such as the District Music enjoys - a proper studio/auditorium at each school. There are certainly excellent, trained and committed teachers in this district, but they are growing disillusioned and burned out by lack of visible and financial and ideological support.

D. Secondary Principals

1. Woodlands does not have adequate facilities to support a strong, comprehensive drama program.

SCHOOL DISTRICT NO. 68

1987 FINE ARTS EVALUATION
DRAMA SUB-COMMITTEE

RESULTS OF SURVEY OF ELEMENTARY TEACHERS



A.

PERSONNEL

Respondents = 75

1. Grade(s) taught by me: (please circle)

K	1	2	3	4	5	6	7
2	13	12	16	16	8	17	16

2. Drama instruction for my class is done by: (please circle)

(a) Classroom teacher.	95
(b) Other staff member.	5
(c) District specialist.	0

3. Please indicate one or more of the following categories to describe your drama training:

(a) No drama training	(43)
(b) University courses	(16)
(c) Pro-D Workshops	(41)

B.

PROGRAM

PLEASE RESPOND TO THE FOLLOWING STATEMENTS AS THEY PERTAIN TO YOUR PRESENT SITUATION (Please circle the appropriate number: 1 - STRONGLY AGREE 4 - STRONGLY DISAGREE
2 - AGREE 5 - CANNOT ANSWER
3 - DISAGREE

	Strongly Agree (1)	Agree (2)	Disagree (3)	Strongly Disagree (4)	Cannot Answer (5)
1. A copy of the 1985 Fine Arts Curriculum should be a requirement for each classroom.	24	57	8	0	11
2. The learning outcomes concerning Drama contained in the Guide should be a basis for discussion at the school level.	12	53	11	0	24

... Page 2

Page 2 -- Results of Survey of Elementary Teachers (Drama)

3. Drama is an essential part of Elementary School education.	15	61	16	0	8
4. Drama is part of a learning package rather than a separate item.	16	73	3	0	8
5. The recommended use of drama in Math and Social Studies should expand the scope of drama in the Elementary curriculum.	11	57	5	0	27
6. For success to be experienced, teachers must feel comfortable with the teaching of drama in the classroom.	40	55	3	0	3
7. For success to be experienced, teachers need district level assistance with the teaching of drama in the classroom.	35	47	12	0	7
8. Visiting artists and performers are an essential aspect of experiencing drama in an elementary school.	65	31	3	0	1
9. Major school productions are a popular item among parents.	49	37	1	0	12
10. Major school productions are a popular item among students.	40	47	5	0	8
11. Major school productions are a popular item among teachers.	4	40	36	9	11
12. A critical factor in the use of drama in an elementary school is that of time taken from the curriculum.	32	51	13	1	3
13. A District Co-ordinator of Fine Arts would be a positive step for the advancement of Drama in School District No. 68.	19	43	16	11	12

C.

FACILITIES

1. Any classroom has enough potential facilities for drama.	17	52	17	4	9
2. A stage is an essential element for school drama productions.	13	36	39	7	5
3. Proper storage facilities are required for backdrops, stage items, etc.	23	64	11	1	1

Page 3 -- Results of Survey of Elementary Teachers (Drama)

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
4. A stage with proper lighting is an essential requirement for school drama productions.	12	35	41	4	8
5. This school has the basic facilities for drama productions.	12	45	24	12	7

D. **SUPPORT**

1. In terms of budget allocation, the drama program in this school is adequately funded.	3	19	20	4	55
2. The staff at my school recognizes the drama program as a necessary component of the Elementary school curriculum.	0	45	15	1	39
3. There is parental support for the drama program in this school.	3	40	7	3	48
4. There is district support for the Elementary school drama program.	0	28	19	1	52
5. The C.R.C. has adequate materials to support a drama program in an elementary school.	0	9	15	1	75

E. **FUNDING**

1. There is adequate funding for Elementary Drama programs in School District #68.	3	7	17	4	69
--	---	---	----	---	----

F. **PRO-D**

1. Drama workshops at the district level are necessary to assist in the development of drama in elementary schools.	32	55	7	1	5
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COMMENTS:

SCHOOL DISTRICT NO. 68

1987 FINE ARTS EVALUATION
DRAMA SUB-COMMITTEE

RESULTS OF SURVEY OF ELEMENTARY PRINCIPALS

Respondents = 27



PLEASE RESPOND TO THE FOLLOWING STATEMENTS AS THEY PERTAIN TO YOUR PRESENT SITUATION (Please circle the appropriate number:

- 1 - STRONGLY AGREE 4 - STRONGLY DISAGREE
2 - AGREE 5 - CANNOT ANSWER
3 - DISAGREE

		Percentage				
		Strongly Agree (1)	Agree (2)	Disagree (3)	Strongly Disagree (4)	Cannot Answer (5)
A.	PERSONNEL					
1.	Any classroom teacher should be able to teach the rudiments of drama in an Elementary school.	0	74	26	0	0
2.	Elementary classroom teachers require the assistance of District staff in the teaching of drama.	11	59	15	0	15
3.	A drama specialist should be carried as a staff member in all elementary schools.	15	41	33	7	4
4.	A District Co-ordinator of Fine Arts would provide a positive step for the advancement of drama in School District No. 68.	19	52	19	0	11
B.	PROGRAM					
1.	A copy of the 1985 Fine Arts Curriculum should be a requirement for each classroom.	41	59	0	0	0
2.	The learning outcomes concerning Drama contained in the Guide should be a basis for discussion at the school level.	7	93	0	0	0
3.	Drama is part of a learning package rather than a separate item.	22	74	4	0	0
4.	Drama is an essential part of Elementary school education.	22	59	11	0	7
5.	The recommended use of drama in Math and Social Studies should expand the scope of drama in the Elementary curriculum.	15	78	0	0	7

Page 2 -- Results of Survey of Elementary Principals (Drama)

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
6. For success to be experienced, teachers must feel comfortable with the teaching of drama in the classroom.	41	56	0	0	4
7. For success to be experienced, teachers need district level assistance with the teaching of drama in the classroom.	26	37	22	0	15
8. Visiting artists and performers are an essential aspect of experiencing drama in an elementary school.	52	44	0	0	4
9. Major school productions are a popular item among parents.	56	41	0	0	4
10. Major school productions are a popular item among students.	37	41	11	0	11
11. Major school productions are a popular item among teachers.	7	33	41	0	19
12. A critical factor in the use of drama in an elementary school is that of time taken from the curriculum.	11	52	30	4	4
13. A District Co-ordinator of Fine Arts would be a positive step for the advancement of Drama in School District No. 68.	19	44	15	4	19

C. **FACILITIES**

1. Any classroom has enough potential facilities for drama.	7	78	0	0	15
2. A stage is an essential element for school drama productions.	7	15	63	7	7
3. Proper storage facilities are required for back-drops, stage items, etc.	15	70	11	0	4
4. A stage with proper lighting is an essential requirement for school drama productions.	4	19	63	4	11
5. This school has the basic facilities for drama productions.	19	48	26	0	7

Page 3 -- Results of Survey of Elementary Principals (Drama)

		Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
D.	SUPPORT					
1.	In terms of budget allocation, the drama program in this school is adequately funded.	0	41	41	4	15
2.	The staff at my school recognizes the drama program as a necessary component of the Elementary school curriculum.	0	63	26	0	11
3.	There is parental support for the drama program in this school.	0	67	11	0	22
4.	There is district support for the Elementary school drama program.	0	22	37	0	41
5.	The C.R.C. has adequate materials to support a drama program in an elementary school.	0	4	30	0	67

E.	FUNDING					
1.	There is adequate funding for Elementary Drama programs in School District #68.	0	11	59	11	19

F.	PRO-D					
1.	Drama workshops at the district level are necessary to assist in the development of drama in elementary schools.	44	52	0	0	4

COMMENTS: _____

SCHOOL DISTRICT #68 (HAWAII)

1987 FINE ARTS EVALUATION

DRAMA SUB-COMMITTEE

RESULTS OF SURVEY OF SECONDARY DRAMA TEACHERS

Respondents = 7



Present Position: FULL-TIME DRAMA TEACHER = 0
HALF-TIME TO .9 DRAMA TEACHER = 43
LESS THAN HALF-TIME DRAMA TEACHER = 57

CIRCLE THE APPROPRIATE ANSWER:

Years:

- | | | | | | |
|---|-----------|-----------|-------------|-------------|-----------|
| 1. How many years have you taught? | 0-4
0 | 5-9
0 | 10-14
43 | 15-20
14 | 20+
43 |
| 2. How many years have you taught in School District #68? | 0-4
0 | 5-9
0 | 10-14
71 | 15-20
14 | 20+
14 |
| 3. How many years have you taught drama: | | | | | |
| (a) at the elementary level? | 0-4
25 | 5-9
75 | 10-14
0 | 15-20
0 | 20+
0 |
| (b) at the secondary level? | 0-4
29 | 5-9
14 | 10-14
29 | 15-20
29 | 20+
0 |
| 4. How many years have you taught drama in in School District #68: | | | | | |
| (a) at the elementary level? | 0-4
50 | 5-9
50 | 10-14
0 | 15-20
0 | 20+
0 |
| (b) at the secondary level? | 0-4
29 | 5-9
14 | 10-14
43 | 15-20
14 | 20+
0 |
| 5. How are you qualified to teach drama? | | | | | |
| (a) through university preparation | Yes
5 | No | | | |
| (b) through involvement in community theatre | Yes
5 | No | | | |
| (c) through participation in theatre workshops (other than PD or summer school workshops/courses) | Yes
7 | No | | | |

... 2

PLEASE RESPOND TO THE FOLLOWING STATEMENTS AS THEY PERTAIN TO YOUR PRESENT SITUATION:
(1 - STRONGLY AGREE; 2 - AGREE; 3 - DISAGREE; 4 - STRONGLY DISAGREE; 5 - CANNOT ANSWER).

	Percentage				
	Strongly Agree (1)	Agree (2)	Disagree (3)	Strongly Disagree (4)	Cannot Answer (5)
1. Drama/Theatre facilities are used exclusively by Drama/Theatre classes.	13	25	38	25	0
2. Drama/Theatre facilities are self contained.	0	38	13	50	0
3. Drama/Theatre facilities use is inhibited by hall traffic.	13	38	50	0	0
4. Drama/Theatre facilities are adequately soundproofed.	0	50	13	38	0
5. Drama/Theatre facilities are carpeted.	0	50	13	38	0
6. Available sound systems are satisfactory.	0	25	13	50	13
7. Available lighting systems are satisfactory.	0	50	25	25	0
8. The wiring in the drama classroom(s) is adequate for all teaching purposes.	0	38	0	50	13
9. Storage space is adequate.	13	13	0	75	0
10. Storage space is convenient.	0	25	25	50	0
11. A separate set preparation facility is available.	0	0	25	75	0
12. An available separate set preparation facility is convenient.	13	13	0	75	0
13. If enrolment warrants, there is support for continued expansion of the drama program by the number of classes offered.	0	50	13	13	25
14. If enrolment warrants, there is support for continued expansion of the drama program by increased staffing.	13	38	0	0	50
15. In terms of budget allocation, the school administration adequately supports the drama production.	0	50	13	13	25
16. Sufficient funds are allocated for drama teaching supplies.	0	50	0	38	13
17. Show/Performance receipts are essential revenues to the Drama/Theatre program.	25	13	25	25	13

Page 3 -- Results of Survey of Secondary Drama Teachers

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
18. There is a specific budget allocation at the school level for theatre/workshop visits.	0	25	38	13	25
19. There is a specific budget allocation at the District level for theatre/workshop visits.	0	13	25	13	50
20. There is a specific and adequate budget allocation at the school level for theatre/workshop visits.	0	13	13	38	38
21. There is a specific and adequate budget allocation at the District level for theatre/workshop visits.	0	13	13	13	63
22. Costs of theatre/workshop visits do not prevent students attending.	13	25	13	38	13
23. The staff at my school recognizes the drama program as a necessary component of the secondary school curriculum.	0	38	13	13	38
24. The school administration recognizes the drama program as a necessary component of the secondary school curriculum.	0	75	13	0	13
25. The District senior administration recognizes the drama program as a necessary component of the secondary school curriculum.	0	38	13	0	50
26. The Board of School Trustees recognizes the drama program as a necessary component of the secondary school curriculum.	0	13	0	13	75
27. Students in my school are made as aware of career opportunities in theatre as they are of opportunities in other areas.	0	50	25	0	25
28. Students in my drama classes are enrolled by choice, not administrative direction.	0	75	25	0	0
29. Drama/Theatre classes are of practical size.	0	38	50	0	13
30. The school administration gives real consideration to drama/theatre class size.	0	38	50	0	13
31. The Nanaimo-Ladysmith School District is recognized provincially for its outstanding secondary drama program.	0	25	38	13	25
32. There is evidence of strong collegial interaction and rapport among the secondary drama staff.	0	0	43	67	0

Page 4 - Results of Survey of Secondary Drama Teachers

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
33. There is strong parental support for the secondary drama program as demonstrated through involvement in performances and fund-raising, etc.	0	25	25	13	38
34. Curriculum guides are carefully followed.	0	63	38	0	0
35. Curriculum guides are useful in terms of process.	13	88	0	0	0
36. Curriculum guides are useful in terms of product.	0	63	25	13	0
37. There is evidence a long-term goal of the District is to develop a strong secondary drama program.	0	0	38	13	50
38. There is a sufficient District support staff to assist the development of the secondary drama program.	0	0	25	38	38
39. The District drama program requires a District Drama Coordinator.	25	13	25	0	38
40. The District should partially fund local workshops and presentations for summer enrichment for students.	0	25	38	0	38
41. The District should partially fund local workshops and presentations for drama classes as part of the regular curriculum.	25	75	0	0	0

COMMENTS:

SCHOOL DISTRICT #48 (WANAIMO)

1987 FINE ARTS EVALUATION
DRAMA SUB-COMMITTEE

RESULTS OF SURVEY OF SECONDARY PRINCIPALS

Respondents = 7



Present Position: TEACHER _____ TEACHER/ADMINISTRATOR 100
FULL-TIME ADMINISTRATOR _____

PLEASE RESPOND TO THE FOLLOWING STATEMENTS AS THEY PERTAIN TO YOUR PRESENT SITUATION:

(1 - STRONGLY AGREE; 2 - AGREE; 3 - DISAGREE; 4 - STRONGLY DISAGREE; 5 - CANNOT ANSWER).

	Percentage				
	Strongly Agree (1)	Agree (2)	Disagree (3)	Strongly Disagree (4)	Cannot Answer (5)
1. The staff at my school recognizes the drama program as a necessary component of the secondary school curriculum.	14	57	14	0	14
2. The school administration recognizes the drama program as a necessary component of the secondary school curriculum.	14	71	14	0	0
3. The District senior administration recognizes the drama program as a necessary component of the secondary school curriculum.	14	29	0	0	57
4. The Board of School Trustees recognizes the drama program as a necessary component of the elementary school curriculum.	14	0	14	0	71
5. If enrolment warrants, there is support for continued expansion of the drama program by the number of courses offered.	14	71	0	0	14
6. If enrolment warrants, there is support for continued expansion of the drama program by increased staffing.	14	57	29	0	0
7. My school has as comprehensive drama program as prescribed by the Secondary Drama Curriculum Guide.	0	29	71	0	0
8. The Wanaimo-Ladysmith School District is recognized provincially for its outstanding secondary drama program.	0	0	57	0	43
9. There is evidence of strong collegial interaction and rapport among the secondary drama staff.	0	14	29	0	57

Page 2 - Results of Survey of Secondary Principals (Drama)

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
10. The District secondary drama staff is recognized for the quality of its instruction.	0	14	43	0	43
11. There is strong parental support for the secondary drama program as demonstrated through involvement in performances and fund-raising, etc.	0	29	57	0	14
12. The secondary drama program is a high profile activity in the school.	0	29	57	0	14
13. Secondary drama performing groups are recognized as good ambassadors within the community.	0	71	0	0	29
14. There is evidence a long term goal of the District is to develop a strong secondary drama program.	0	14	43	0	43
15. There is a sufficient District support staff to assist the development of the secondary drama program.	0	57	14	0	29
16. Students benefit from participating in drama field trips and theatre visits.	0	100	0	0	0
17. In terms of budget allocation, the school administration adequately supports the drama program.	0	86	0	0	14
18. There are sufficient funds allocated for drama teaching supplies.	0	71	14	0	14
19. Drama teachers are required to expend high levels of instructional energy on a constant basis.	0	43	14	0	43
20. The school administration is sensitive to preventing problems of "burnout" in drama teachers.	0	29	0	0	71

COMMENTS:

COMMENTS

S.L.C. CHAIRPERSONS

1. I would like to see more "field trip" type of exposure for elementary children to in town displays of the arts. Especially performing arts. Some suggestions might be to have band students visiting plays and concerts other than just in their own school.
2. I feel that due to the lack of Christmas concerts a very valuable learning experience is being neglected on behalf of the students. Luckily my oldest son at least has had the opportunity to be in a few plays, but unfortunately my youngest son has not and I feel that these are memorable experiences that he has been refused.
3. If budget cuts are made, it is important to maintain key academic areas. Perhaps at this point, parents need to assume responsibility for Fine Arts.
4. I am an artist myself and had extensive experience in the arts. I would like the art programs in the schools to be as important as any other subject. I would be happy to talk to the team about my feelings regarding a Fine Arts program. — Tawny Capon, S.L.C. Chairperson, Gabriola Elementary
5. I strongly feel Fine Arts should be secondary in a child's education, especially K-7. Music is a universal language of the three areas in Fine Arts, music should have a priority over art and drama. It has been my experience that children are not adequately prepared in basic math, reading and language skills upon leaving our schools. I become very exasperated, when we, as parents, expect schools to take on our role. If my child shows an aptitude in one area of the Fine Arts, it is my responsibility as a parent to foster, encourage and nurture his particular strength. We now expect schools to teach our children how to swim, ski, avoid drugs, alcohol, and even Aids. The list will continue to grow. Let schools educate, first in math, reading and language arts. Let parents have the responsibility that is theirs.
6. Re #10: Yes, students are doing very good considering what they have to work with. Also, here I think only the most talented students receive anything from our inadequate programs due to lack of funding. Thank goodness for dedicated teachers, talented students, and hard working, supportive parents. It has been this way for 25 years; does this - yet another survey - really mean something substantial to come?
7. Art "experts" through Madrona program, only source I know of for that area - at least in my children's school. For Drama, it depends on staff at school if beyond-classroom experience to be an option. Facilities?? — what facilities at elementary level? 1/2 of a gym? Portable tables for gym? — Kodaly program is a "shining star" - good program, usually well taught. Suggest students perform more for community when possible-

mall art work, mini dramas, etc. What about those students who aren't in the band - there is no music program for them.

8. #7 - as other elective courses, but not core material.
#4 - It would be nice to have students begin band a little sooner.
#8 - Seems to be at a classroom level, but not for school productions, i.e., not enough room for choir practice.
9. Re: Elementary Schools! I feel that although Fine Arts is beneficial to the development of children, parents and teachers are focusing too much time and energy toward the Fine Arts program and forfeiting a lot of teaching/learning time for the basic curricular subjects, i.e. reading skills are down in B.C.; children making the illiteracy rate incredible for such a rich province. Let's get back to basics - reading, math and writing!
10. For example, our school band is taught in the school library. Small space for a grade 6 band of approximately 42 students! Just a comment on our band (Forest Park). Grade 7 - they are excellent! My feelings about Mrs. Jubenville (Band teacher) would fill more than this space allows. Her energy and her enthusiasm towards her students and her work is a joy to see, to hear and to watch!!!!
11. I would like to see more time spent on drama (plays, etc.) and learning about the different types of music (classical, modern, etc. - and composers). Perhaps this is already being covered in the later grades.
12. The resources (human and financial and time) poured into school sports are excessive as compared to those allocated to Fine Arts. Expenditures on expensive uniforms, trips, transportation and accommodation drain off large amounts of money that could more equitably be distributed among other school programs.
13. It is obvious from the number of awards won at a national level that our band program in this district is of a very high calibre and in no way should be reduced. The dedication classroom teachers give to elementary dramatic production is to be highly commended.
14. I feel rather ignorant of all the facts on this issue; in all honesty some questions cannot be answered because I haven't any background information. Perhaps this questionnaire could be repeated after S.L.C.s have been briefed on the facts. — Laurie Reinhard, Woodbank School.
15. This was completed by the S.L.C. After considerable discussion we have elected not to respond to question #7, as agreement was not reached. To accept the premise that limited funding would preclude "Fine Arts" first of all, negates all previous questions. It was felt in fact that traditionally Fine Arts subjects should be included in all other subjects as well. Fine Arts programs offer opportunities for success to students doing poorly in other areas, and our feeling was that "fine artists" deserve opportunity and recognition in our society as

well as fine technicians, physicians, etc. Other than #7, the questionnaire is representative.

16. I am appalled that there is no stage at the elementary school where my children are. With a stage the arts can be magnified in performances, classes, in drama, and more music such as dancing and choral. All schools should have an art room, which can be stocked with all sorts of creative "junk", something that 90% of the teachers do not carry or stock in their classrooms and therefore art never develops beyond glue and paper. This is pretty minimal, especially with all that has been taught in Creative Art. They get more experience in playschool!
17. Fine Arts are an important part of a child's experience. I don't feel that music, art and drama should be a separate part of a young child's life - they need to be integrated into the classroom experience and remain a natural part of a child's way of expressing him/herself. As children get older they need more specialized instruction and direction, but in the primary grades they are best with music, art and drama being an EVERYDAY way of expressing themselves and exploring their work. Counselling and library facilities should, in my opinion, be financed first; all other programs come second to those two. Music, Art and Drama are important, but counselling and libraries should be priorities.-
- Marcia Mehaffey, Brechin School S.L.C.

SCHOOL DISTRICT NO. 68

1987 FINE ARTS EVALUATION
(MUSIC - ART - DRAMA SUB-COMMITTEES)

SURVEY OF S.L.C. CHAIRPERSONS
RESULTS

Respondents = 21

1. My children are presently enrolled in:

K 4 Grade 1 3 Grade 2 4 Grade 3 12 Grade 4 9
Grade 5 7 Grade 6 4 Grade 7 5 Grade 8 2
Grade 9 1 Grade 10 2 Grade 11 2 Grade 12 2

2. My children are receiving private instruction:

Music 12 Art 3 Drama 3

3. My children have received instruction in school in the following grades:

Music K__ 1__ 2__ 3__ 4__ 5__ 6__ 7__ 8__ 9__ 10__ 11__ 12__
Art K__ 1__ 2__ 3__ 4__ 5__ 6__ 7__ 8__ 9__ 10__ 11__ 12__
Drama K__ 1__ 2__ 3__ 4__ 5__ 6__ 7__ 8__ 9__ 10__ 11__ 12__
- - - - -

PLEASE RESPOND TO THE FOLLOWING STATEMENTS AS THEY PERTAIN TO YOUR PRESENT SITUATION (Please circle the appropriate number: 1 - STRONGLY AGREE; 2 - AGREE; 3 - DISAGREE; 4 - STRONGLY DISAGREE; 5 - CANNOT ANSWER).

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
1. The Fine Arts (music, art, drama) are an important part of a child's learning.	13	9	1	0	0
2. More time should be allocated to the Fine Arts.	6	8	6	1	1
3. The Fine Arts should be taught by specialists at all grade levels.	5	7	7	1	1
4. I am satisfied with the Fine Arts Program:					
Music:	6	15	0	0	1
Art:	1	11	5	1	4
Drama:	1	4	7	3	8
Band:	5	11	2	0	4

... page 2

Results of Survey of S.L.C. Chairpersons - page 2

	Strongly Agree	Agree	Disagree	Strongly Disagree	Cannot Answer
5. To my knowledge there is adequate financial support for the Fine Arts Programs:					
Music:	1	8	7	2	5
Art:	1	4	8	4	5
Drama:		3	7	4	8
6. More funding should be available for the development of the Fine Arts Programs:					
Music	6	7	3	0	5
Art:	7	7	3	0	5
Drama:	7	6	3	0	6
7. When funding is limited the Fine Arts Programs should be affected only to the same degree as other subject areas.	5	6	8	1	1
8. Facilities are adequate for the Fine Arts Programs.	1	5	7	7	1
9. Student performances in music and drama and art displays are an important part of a child's school life.	17	4	1	0	0
10. I am impressed by student performances in the Fine Arts.	8	12	3	0	0

COMMENTS: _____

SURVEY OF COMMUNITY ATTITUDES TOWARDS EDUCATION

S.C.A.T.E. 1984/85/87

KEY:	VS = Very Satisfied	SA = Satisfied
	DS = Dissatisfied	VD = Very Dissatisfied
	CNA = Cannot Answer	NR = No Response

STUDENTS:

**2.g The way your school handles Fine Arts
(Music, Art, Drama).**

		<u># of Respondents</u>	VS	SA	DS	VD	CNA	NR
			←———— 100% —————→					
Junior High	1984	756	27	39	6	2	26	1
	1985	695	28	36	8	2	25	1
	1987	638	24	34	10	3	29	1
Senior High	1984	322	19	27	8	3	44	2
	1985	396	15	28	7	2	48	1
	1987	295	16	32	10	2	39	1

ELEMENTARY PARENTS:

2.g The way your school handles Music.

		<u># of Respondents</u>	VS	SA	DS	VD	CNA	NR
			←———— 100% —————→					
	1984	1437	25	55	6	2	12	2
	1985	1214	17	53	13	4	14	4
	1987	1337	25	59	5	1	11	2

**2.h The way your school handles other Fine Arts
(Drama/Art).**

		<u># of Respondents</u>	VS	SA	DS	VD	CNA	NR
			←———— 100% —————→					
	1984	1437	17	50	7	2	24	4
	1985	1214	13	47	9	3	29	5
	1987	1337	17	52	9	2	22	5

(cont'd ...)

NON-SPECIFIED PARENTS:

2.g The way your school handles Music.

	<u># of Respondents</u>	VS	SA	DS	VD	CNA	NR
		←----- 100% -----→					
1984	0	0	0	0	0	0	0
1985	0	0	0	0	0	0	0
1987	8	38	38	13	0	13	0

**2.h The way your school handles other Fine Arts
(Drama/Art).**

	<u># of Respondents</u>	VS	SA	DS	VD	CNA	NR
		←----- 100% -----→					
1984	0	0	0	0	0	0	0
1985	0	0	0	0	0	0	0
1987	8	43	43	0	0	14	13

PARENTS:

**2.g The way your school handles Fine Arts
(Music, Art, Drama).**

		<u># of Respondents</u>	VS	SA	DS	VD	CNA	NR
			←----- 100% -----→					
Junior High	1984	301	25	35	3	1	18	2
	1985	211	28	47	5	1	17	1
	1987	232	20	54	6	1	19	1
Senior High	1984	102	15	49	8	1	27	4
	1985	113	17	37	3	3	41	6
	1987	83	15	46	4	4	32	1

COMMUNITY:

**1.g The way that the district is handling
Fine Arts (Music, Art, Drama).**

	<u># of Respondents</u>	VS	SA	DS	VD	CNA	NR
		←----- 100% -----→					
1984	217	15	38	8	6	32	14
1985	132	10	42	15	2	31	14
1987	167	12	43	10	4	31	17

1. More parents of elementary students indicated satisfaction with the music program (70-84%) than with Drama/Art (60-69%).
2. A larger proportion of parents of high school students indicate they are satisfied with the Fine Arts programs than do high school students.

APPENDIX C
BIOGRAPHICAL SKETCHES

BIOGRAPHICAL SKETCHES

TONY BRODERICK

- Academic Background:**
- Bachelor of Education, University of Victoria
 - Master of Education, University of Victoria
- Teaching Career:** Nanaimo
- Principal: Ladysmith Intermediate School
1987 to present
Quarterway Elementary School
1981 to 1987
 - Teacher: Mount Benson Elementary School
1978 to 1981
Cedar Junior Secondary School
(Industrial Education, Social Studies,
Counselling)
1969 to 1978
- Other:** Royal Navy
1950 to 1964

JOHN A. CHARNETSKI

- Academic Background:** Bachelor of Science (Ag), University of Alberta, 1957
Bachelor of Education, University of Alberta, 1960
Master of Fine Arts (Sculpture), University of Washington,
1970
- Courses to build up equivalent of Bachelor of Fine Arts
taken at: L'Ecole des Arts Applique, Metz, France;
University of Alberta; University of Calgary; University
of Montana.
- Teaching Career:**
- 1970-Present: Art Instructor, Malaspina College, Nanaimo
(Also acted as Department Head, Director of Madrona
Centre, Chairman of Humanities Area during this time.)
- 1965-1969: Teacher, Art and Science/Math, Calgary Public School
Board (senior secondary)
- 1960-1965: Teacher, Art and Science, Lethbridge Public School
Board (senior secondary) [included 2-year teaching
assignment for D.N.D. in Metz, France (1963-1965)]

Biographical Sketches (cont'd)

BRUCE FARQUHARSON

- Academic Background:**
- a product of the Nanaimo school system (graduated in 1957 from Nanaimo Senior High School)
 - B.Sc. (1963) U.B.C. (Honours) Geology
 - M.Sc. (1965) U.B.C. Geology
 - Ph.D. (1969) A.N.U. Isotope Geochemistry
- Teaching Career:**
- Post-Doctoral Fellowships at University of Manitoba and University of Miami
 - Assistant Professor, Geology, at University of Calgary for 5 1/2 years
 - secondary Science teacher in School District #68 (Nanaimo) for 10 years; now at Nanaimo District Senior Secondary School
- Other:**
- Director of Nanaimo Tidesmen Barber Shop Chorus 1978-1984
 - Musical Director of three Nanaimo Theatre Group musical productions (1981, 1982, 1987)
 - part-time music teacher at N.D.S.S. 1983-1985, teaching Musical Theatre and Chorus 11/12
 - member and currently President of the Nanaimo Concert Band

RAE FEATHERSTONHAUGH

- Academic Background:**
- Bachelor of Music, University of Oregon
 - Masters of Music, University of Oregon
- Performing Career:**
- ARCT - Music Performance - piano
 - Professional Musician - CBC Vancouver Chamber Orchestra
 - Vancouver Symphony Orchestra (10 years)
- Teaching Career:**
- Langley School District
 - Supervisor of Music (14 years)
 - Supervisor of Fine Arts (4 years)
 - Supervisor of Electives (1982-)
 - District Administrator for Instruction (September 1987)

Biographical Sketches (cont'd)

MASARO FUKAWA

Academic Background:

- Teaching Certificate, University of B.C.
- Bachelor of Art (Education), University of Michigan
- Masters of Education (Curriculum Studies & Language Arts), University of Victoria

Teaching Career:

Nanaimo:

- | | | |
|---------------------------|--------------------|--------------|
| - Principal: | Cilaire Elementary | 1984-present |
| | Princess Royal | 1979-1984 |
| - Head Teacher: | Diamond School | 1976-1977 |
| - Primary Helping Teacher | | 1975-1976 |
| - Teacher: | Rock City | 1973-1975 |
| | Princess Anne | 1971-1973 |

Tokyo, Japan:

- | | | |
|---------------|-----------------------|-----------|
| - Instructor: | Toyo Eiwa Jr. College | 1964-1965 |
|---------------|-----------------------|-----------|

ROGER SMITH

Academic Background:

- Extended Studies in English and Education, Simon Fraser University
- Bachelor of Arts (Environmental Studies), University of California
- Masters of Education (Educational Administration), San Diego State University

Teaching Career:

- Cadotte Lake, Edmonton, Alberta
- Sir Martin Frobisher School, Frobisher Bay, N.W.T.
- Winter Harbor, Port Hardy, B.C.
- Brannan Lake, Nanaimo
- Ladysmith Secondary School, Ladysmith, (1980-1988):
 - Department Head - English
 - Assistant Principal (1986-1988)
- Grand Forks High School, Grand Forks, B.C.
 - Vice Principal (1988-)

Biographical Sketches (cont'd)

MARION VINT

- Academic Background:**
- Bachelor of Education degree:
 - two years University of Calgary
 - three years University of Victoria
 - language Arts and Art majors
- Teaching Career:**
- 34 years teaching experience:
 - three years in Alberta
 - one year in Costa Rica
 - four years in Victoria
 - 26 years in Nanaimo:
 - Head Teacher, Princess Anne
 - District Helping Teacher
 - Principal - Princess Royal, Seaview Elementary
 - presented workshops (local and provincial level) (B.C.T.F.)
 - (Art Workshop - M.A.D. 1987)

MARV WORDEN

- Academic Background:**
- Bachelor of Education, University of Victoria, 1981
 - Grade 13 at N.D.S.S., 1968
 - Graduated from N.D.S.S., 1960
- Teaching Career:**
- Nanaimo:
 - Teacher, Grades 3 through 7, 1969 - present
 - Teacher-Librarian/Learning Enrichment, 1977-1980
- Other:**
- Member of District Music Evaluation Team, 1978
 - an active amateur/semi-professional musician since 1959 on guitar, electric bass, drums and voice (first love: jazz)
 - a member of N.M.A. Stage Band and recently of Malaspina Choir
 - involved in various Nanaimo Theatre Group and After Eight Dinner Theatre productions over the last 7 years